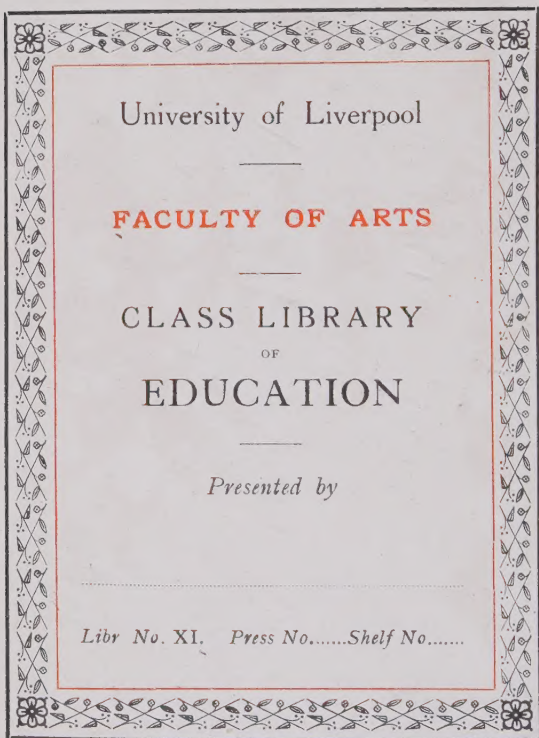


# PHONETICS FOR SCOTTISH STUDENTS

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I. F. WILLIAMS

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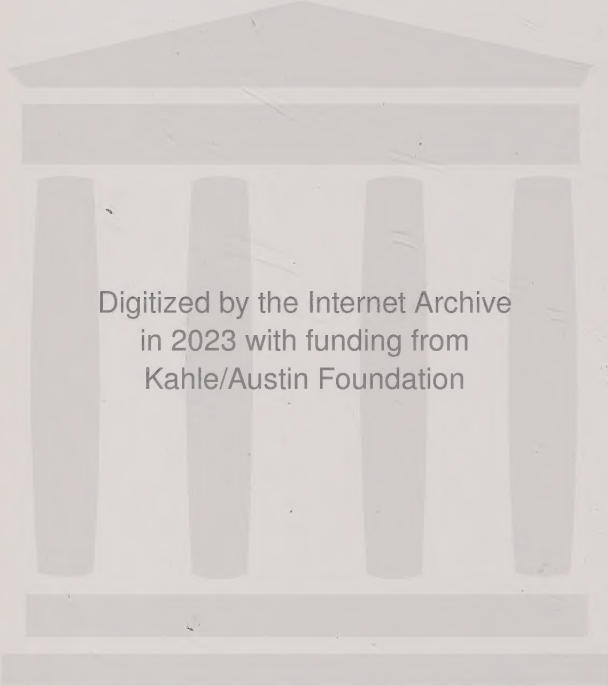
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PHONETICS FOR SCOTTISH STUDENTS

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MCMIX.

# PHONETICS

FOR

## SCOTTISH STUDENTS

THE SOUNDS OF POLITE SCOTTISH  
DESCRIBED AND COMPARED WITH THOSE OF  
POLITE ENGLISH

BY  
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## PREFACE

THE first steps in practical phonetics must be taken from the standpoint of the student's own sounds. Books on English phonetics are not useful, they are definitely harmful to a Scottish beginner ; the spelling conceals existing differences of pronunciation, and the statements of the English writer misunderstood, disgust and confuse. When the Scottish student has studied his own sounds, and compared and contrasted them with the English pronunciation, he knows that great differences exist, and can study English phonetics with profit from the English standpoint. This book aims at supplying a link between Scottish students and the standard phonetic literature. It is with great regret that I am forced by the exigencies of the case to invent to some extent my own symbols. When Mr. Daniel Jones' *Pronunciation of English* appeared, with its numerous symbols, I hoped to be able to adopt them. But it is impossible, for example, to use *e*, *i*, *u* for the Scottish sounds in *day*, *queen*, *food* ; *e*, *i*, *u* for the English sounds in *red*, *lip*, *good* ; since in Scottish the tense sounds are often heard short or half-long, making it imperatively necessary to have separate symbols for the tense and slack vowels, to which marks of length or shortness may be added.

Several of the Scottish extracts are identical with those given in English in Professor Wyld's *Teaching of Reading* ; this has been done with his consent, to facilitate comparison

of the two dialects. Here again the symbols have been a difficulty. Dealing with Scottish and English, four distinct sounds occur, *o*, *o*, *ɔ*, *ɔ*, for each of which a symbol is necessary. In English, where *ou* takes the place of *o*, it is natural to use the symbol *o* for the sound in *not*. Again *a* is needed for the Scottish advanced back sound of *man*, etc., and cannot be used as in English for the sound in *but*. I have found, however, that once students have thoroughly grasped their own sounds and the principles of sound notation, they are able to pass without great difficulty to slightly differing symbols.\*

The blank pages are inserted to allow the student to add diagrams from personal observation, and to comment on his individual pronunciation.

I wish to thank Miss Falconer, Miss Sprunt, Mr. Allison, Mr. Renwick, and Mr. Grant of Aberdeen, for preparing, or helping me to prepare the Scottish texts; my students also for aid in various ways always willingly given.

The method of sound-classification adopted is that of Dr. Henry Sweet, to whose writings and teaching my great indebtedness must be obvious to every student of phonetics.

IRENE F. WILLIAMS.

*September, 1909.*

\* Before beginning to work at a book with different notation, students should make a list of the new symbols and compare carefully with the old; after reading a few extracts with constant reference to the list, any difficulty ceases.

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## I.

### AIM AND USE OF PHONETICS.

§ 1. Phonetics is the theory and practice of speech-sounds. The theory can never be understood without practically testing each point as it arises, while on the other hand it is useless to practise sounds unless we know what we are doing.

Every speaker is master of a certain number of sounds, but his control of them is mechanical. He can repeat the sounds in familiar positions, but if asked to isolate them or to alter the position he finds himself in a difficulty. Thus 'wh' in 'why' is easy, but turn the word round and how many speakers will pronounce a final 'wh' correctly? 'ng' in 'king' offers no difficulty, but if we write the word backwards and try to pronounce an initial 'ng,'\* we shall find it hard to do so. Vowels, isolated from their normal surroundings, are rarely if ever pronounced correctly by beginners.

Phonetics begins by substituting intelligent for mechanical control in the case of native sounds, and when this is accomplished, proceeds to the acquisition of unfamiliar sounds.

§ 2. Before attempting to reproduce a sound we must hear it correctly. As a rule beginners cannot detect with any

\* Note that 'ng' represents one sound only.



accuracy the minuter differences of speech-sounds. It is, however, extremely important to be able to do so. From the outset the student should practise listening attentively. To be a good listener is a long step in the direction of becoming a good phonetician.

§ 3. Whether or no phonetics should be taught to children need not be discussed here. That the subject, if properly taught, both interests and amuses them cannot, I think, be denied. Of course, only the simpler sounds should be attempted, and simple language used.

For teachers, phonetics is essential. To their lot falls the task of correcting the pronunciation of the children under their care; and they must be practically conversant with the processes involved in such pronunciation, both the one they wish discarded, and the one they recommend.

§ 4. Unfortunately much ignorance obtains about even the simplest processes of speech. Where children or grown-up people fail to pronounce a certain sound it is usual to describe them as 'defective' speakers, and to accept resignedly their incapacity to pronounce the sound in question.

Now it is only in very rare cases that there is inability to pronounce a sound. Such inability can only exist where there is actual mal-formation or deformity. In the large majority of cases the apparent defect is due to bad habit, not checked in early youth. Speech habits are particularly tyrannous, and a person who has been pronouncing wrongly for years really feels that it is impossible to change.

Improvement is easier and much more effectual in the case of children. It is the duty of every good teacher, therefore, to watch for such cases, one or more of which are found in every large class, to find out exactly what is wrong, and to show the child how he may improve.

In some cases, however, bad speech is due to physical defect; adenoids and a tied tongue being probably the

commonest. Here a teacher cannot alter the faulty speech, but may yet help very materially by urging that the slight surgical operations necessary be performed before the speech habits become fixed.

§ 5. Phonetics is also useful to the teachers themselves. They are faced with the difficulty of how to make themselves heard by large classes, and often against contending noise through many hours of each day. Many teachers resort to shouting, and by doing so permanently injure the quality of their voices and lower the standard of discipline. A class where the teacher shouts is always noisy, the children call out their answers at the top of their voices, and move noisily in their desks. Noise is infectious, a fact that young teachers should take to heart.

Nevertheless a teacher must be clearly audible, and how to achieve this is the problem.\* Phonetics helps very materially here. Just as in playing the piano, good execution is attained only when each finger has been strengthened by individual exercise, so constant practice of separate sounds helps to a more expert use of the organs of speech. Especially it makes for clearer speech and diminishes the effort of speaking.

§ 6. But phonetics is useful for English-speaking people from quite another point of view. Much ignorance and many false ideas prevail on the subject of pronunciation. These arise largely from the fact that our spelling, instead of revealing the actual pronunciation, acts as an effectual disguise. To begin with, the same standard spelling is used by all, no matter how pronunciations may vary. And again, apart from varying pronunciations, English spelling is exceedingly

\* A few good lessons on voice-production would be useful to those who can obtain them. For some hints on this point compare Wyld, *The Teaching of Reading*, Chap. VI., and Hulbert, *Voice Training in Speech and Song*.

inconsistent in itself, and violates continually the principle of all good spelling : one sound, one symbol. A prevalent idea, now happily becoming old-fashioned, was that the written language was the real language, while spoken language was a more or less unsuccessful attempt to follow the written. This gave to written words an importance much beyond their due, and the inconsistencies obviously existing in spelling led to false ideas about language in general. The real living language is the spoken language, and true ideas about it can be gained only by studying actual speech. Since this inconsistency in spelling has had so much influence upon men's thoughts about language, it will be useful to glance back very briefly and see how it arose.

§ 7. Before the Conquest—roughly till about 1100 A.D.—English was written phonetically. There was no standard spelling; each scribe represented as faithfully as he could the sounds he actually pronounced. Hence a manuscript written by a Kentish scribe varies from one written by a West Saxon, and still more from one written in the North.

In the middle period (1100-1500) English was still in intention phonetic, but the French had brought with them a mode of spelling different from the English one, and the two continued side by side. This necessarily made for inconsistency, since so many sounds could now be represented in two ways. Still, throughout this period, the spelling of any manuscript is a guide to the dialect of the writer.

When printing was introduced it became necessary to adopt some one form of spelling. Caxton, although himself a Kentishman, realised the importance of the London dialect, and that it was to some extent a mean between the other dialects. He used its spelling in his press, and it rapidly became adopted for all printed books.

Between 1500 and 1600 this spelling was altered in

various ways, but since 1600 it has changed only in a few unimportant details.

Meanwhile the spoken language has undergone many important changes, and left the spelling far behind. Looked at in this historical light, we see the absurdity of attempting 'to speak as we spell,' since to do this consistently we must go back to the speech of our forefathers; the necessity, also, of examining the sounds themselves, leaving spelling for the time on one side, if we are to discover how we actually pronounce. For such examination a knowledge of phonetics is essential.

## II.

### THE TERM "SCOTTISH.

§ 8. The term Scottish is somewhat vaguely used by Englishmen or foreigners to describe the new sounds which meet them North of the Border. As a matter-of-fact there are different kinds and different degrees of Scottish. First of all comes the great distinction between Gaelic and Scottish, two languages exceedingly remote in origin and structure. Then the fact that Scottish itself is not one dialect, but embraces several distinct types, with different sounds, different intonation and so forth. Lastly, there is the Polite Scottish dialect, which is the literary language of England adapted to the Scottish speech basis, or to put it in more popular terms, English spoken with a Scotch accent.

§ 9. Originally the Scot found his home in Ireland, and it was from thence he came, in the seventh and eighth centuries, to settle on the West coast of Alban, above the Clyde.\* At this time the Scot was opposed to the Pict, who inhabited the east part of the country above the Forth. In the ninth century a king of Scots became king of the Picts also, and the term Scot was generally applied to all the people dwelling above the Firths. South of the Forth the country was

\* For this and following §§ compare Murray, 'The Dialect of the Southern Counties of Scotland,' *Transactions, Philological Society*, 1873.



inhabited by Angles, who had defeated the Britons and settled there soon after their first inroads into Britain.

The Scottish of this period was Gaelic, and it was opposed to 'Inglis,' the Angle dialect spoken south of the Forth, and extending to the Humber.

Ultimately the Lowland Angles came under the political supremacy of the Scottish king, and this marked a turning-point in the history of the monarchy. From now on the king of Scots became more and more closely allied to his powerful Angle subjects, whose language he adopted, and increasingly out of sympathy with the Scottish or Gaelic element. During the twelfth and thirteenth centuries Inglis spread further north along the East coast.

§ 10. The Wars of Independence led to the rise of a definite national feeling in Scotland, and a national hatred of the Southern. The lowlanders felt themselves Scottish as distinct from the English foe, and the term Scotland took the political and geographical significance which it has to-day. Yet to the end of the fifteenth century, the language of Lowland Scotland remained identical with that of Northern England, and both were called 'Inglis.' 'Barbour at Aberdeen and Richard Rolle de Hampole near Doncaster, wrote for their several countrymen in the same identical dialect,' Murray, p. 29, § 12. Further 'John of Fordun (about 1400) speaking of his fellow-countrymen, says:—"For two languages are in use among them—the Scottish and the Teutonic; the people using the latter tongue occupy the sea-coast and lowland districts; the people of Scottish language inhabit the highlands and the isles beyond,"' *ibid.*, p. 43, § 14.

§ 11. Towards the end of the fifteenth century the Northern dialect began to develop on individual lines, and from that time on it appropriated more and more consistently the title of Scottish, while the Gaelic tongue was called Ersch.

In England, till about the same period, the three dialects Northern, Midland and Southern stood on an equal footing, and were all three regarded as equally useful for literary purposes. Now the Midland dialect became the standard spoken dialect and the sole language of literature. Between this form of English and the Inglis of Scotland there were very real differences, and hence it became natural to speak of the Inglis of Scotland as Scottish.

§ 12. Between the fifteenth and early seventeenth centuries Scotland developed, as a medium for a flourishing literature, a literary dialect much influenced by French. This dialect was used with remarkable uniformity by all writers of this period.\* It was, and remained, however, a literary language, and the many foreign elements which characterise it left no permanent traces on the spoken dialects.

§ 13. The influence of the Reformation drew Scotland into closer touch with England. There was no Scottish Bible, and the use of the English version in Scotland familiarised all classes with the standard English speech. The importance of this fact can hardly be overestimated.

§ 14. The Union of the Crowns under James VI. gave its death-blow to Scottish as a literary language, but the spoken dialects continued as before. To-day they are dying out, thrust into the background by education, ease of transit, books, newspapers and so forth, and their place is taken by the dialect which we have called Polite Scottish. The children come to the schools speaking broad Scots and gradually acquire the standard form.† The original dialect is not usually entirely abandoned. It is kept for intimate home use or for moments of emotion or excitement.

\* Cp. Smith, *Specimens of Middle Scots*, p. xii.

† For a similar observation cp. Mutschmann, *A Phonology of the North-Eastern Dialect*, Bonn Diss., 1909, § 7.

§ 15. Polite Scottish is English adapted to the speaker's natural speech tendencies. These tendencies vary in different parts of Scotland, so that Polite Scottish is not itself entirely uniform.

Throughout this book the term Scottish is used to denote that form of Polite Scottish heard from educated speakers in the South-West of Scotland.

### III.

#### OBSERVATION OF THE ORGANS OF SPEECH.

§ 16. Let us ask ourselves at the outset what is the *material* out of which speech-sounds are made? Utter quite naturally some simple sentence—‘fingers were made before forks’—and look all the while at your reflexion in a small glass. The lips move, sometimes meeting each other, sometimes the teeth. So much is easily seen. Now ask yourself: What is the material which these movements are manipulating, what is it that escapes between the lips? It is the breath, of course, and if you hold your breath, though you make exactly the same lip movements, no speech will result.

**Breath**, then, is the raw material out of which, by various and intricate movements, speech is made.

§ 17. Our next task is to discover what tools we have at our disposal for shaping the raw material. These tools are usually called the speech-organs. Pronounce aloud and distinctly the initial sounds\* in *by* and *vain*. With what organs is the breath manipulated to form these sounds?† In *b* both lips are at work, in *v* the lower lip is placed against the upper teeth. The organs thus discovered are—**Lips**, upper and lower, and the **Upper Teeth**.

\* Not the name of the initial letter, which itself consists of two sounds.

† My questions presuppose that the reader has a glass, and refers to it before attempting an answer.







§ 18. Now pronounce *they*, and afterwards isolate the consonant *th*.\* The movement can be easily seen and felt. The tongue is pushed forwards, and either touches the upper teeth or is placed between the teeth. Add the **Tongue** and the **Lower Teeth** to our list of tools.

§ 19. The tongue is so important in speech, and is used in so many different ways, that we must distinguish between different parts of it. In *they* we see that the foremost part, the tip or point, comes forward to the teeth, but in *carw* this is not the case, and yet we are conscious that the tongue moves. Isolate the initial sound in *carw*. If we look well into the mouth we see that the back part of the tongue rises. Now pronounce *y*, as in *ye*, and then, one after the other, *carw*, *ye*, *they*. For the initial sound of *carw* the back part of the tongue moves, for *th* in *they* the point moves, but for *y* in *ye* it is the middle part which is active. For the present it is sufficient to distinguish these three parts of the tongue — **Back**, **Middle**† and **Point**.

§ 20. Now just as the part of the tongue which articulates varies, so also the opposing organ, or organ against which a sound is made, is not always the same. Pronounce again the three initial sounds of *carw*, *ye* and *they* respectively, and consider in each case the nature of the opposing organ. In the first the back of the tongue presses on the soft palate, in the second the middle is near the hard palate, and in the third the point is on the teeth. Add to the organs of speech the **Soft** and **Hard Palates**.‡

§ 21. Between the hard palate and the teeth there is another organ which is very important in English speech. If we utter the words *ten*, *den*, *Ned*, *read*, *Nell* we find that in all

\* How many sounds are represented by the *th* in *they*?

† Another name for Middle is Front.

‡ By running the finger backwards along the hard palate and so on to the soft palate the difference between the two may be distinctly felt.

the consonants the tongue is well forward in the mouth, but still not on the teeth. First make quite sure where the tongue is by repeating these words, and then put your finger in your mouth and feel the nature of the organ. It is an arch or ridge with a rough, honey-combed surface, just above and behind the upper teeth, called **the Teeth-ridge**.

§ 22. Pronounce now the word *am*, dwelling on the latter sound and ultimately pronouncing it alone and with emphasis. How does it differ from the sounds we have been discussing? Compare *m* and *b*; in both the lips are closed, but whereas in *b* the lips are quickly opened to allow the breath to pass out (put your hand to your lips and you will feel this), in *m* the lips continue closed. How is it possible then for the sound to be uttered? The answer is easily discovered—the breath is passing through the nose. We must add the **Nose** then to our lists of tools.

§ 23. We have now discovered the following organs: Lips; Teeth; Back, Middle and Point of Tongue; Soft and Hard Palates; Teeth-ridge; Nose.







## IV.

### THE ORGANS OF SPEECH.

§ 24. The aim of the last lesson was to discover, by observation and experiment, some of the organs of speech. We will now follow the air-stream systematically and see what changes it undergoes.

Air is breathed in\* and stored in the **Lungs**; as it passes out again it undergoes the various processes which turn it into speech.

In ordinary breathing, the muscular action is independent of will, but in speaking, and especially in reading aloud, or speaking before an audience, we must exercise conscious control. Sufficient breath must be taken in the pauses caused naturally by the subject, to carry one over to the next similar pause. Breathing must never be allowed to interrupt the sense.

§ 25. From the lungs the breath passes up the **Windpipe**, which widens at its upper end into the **Larynx**. The larynx or Adam's apple can be distinctly felt and in some cases seen. It is of the first importance in speech.

§ 26. **Function of the Larynx.** All breath must pass through the larynx in its way from the lungs to the mouth or nose. Inside the larynx are the **Voice-Curtains**, which

\* Certain nature sounds, as distinct from speech, are made on the intake of the breath. Thus, a breath sharply drawn in between lower lip and upper teeth expresses sudden, sharp pain, and so on.

are made of thin, elastic membrane, and are capable of being drawn together, so that they close the exit from the windpipe; or drawn back, so that this exit is free and open. Thus, when the curtains close, the windpipe has a thin elastic covering, formed of two curtains meeting in the middle, otherwise the top of the windpipe is uncovered.

In ordinary breathing the curtains are far apart, and the breath escapes silently into the nose, but in speech the curtains are constantly moving backwards and forwards, and the breath can no longer escape silently.

§ 27. **Movements of Voice-Bands and their effect on Speech.**

(1) The case where the curtains are drawn together, and the windpipe has a thin, elastic covering.

The breath coming up the windpipe finds its way impeded, and there ensues something which may be described as a struggle between the escaping breath and the muscles which keep the voice-bands drawn across the passage. The delicate membranes cannot keep the breath back altogether, except by a great effort of the controlling muscles. The breath escapes in little puffs between the curtains, but after each such escape the muscles bring the curtains together again.

This forcing of the breath between the drawn voice-curtains makes the curtains quiver and vibrate, and this vibration gives to the escaping air the quality known as **Voice**.

(2) The case where the curtains are apart, and the exit from the windpipe has no covering. The air coming from the lungs passes through the larynx unchecked (precisely as if the voice-curtains were non-existent), and therefore silently. This silent passage through the open curtains is what is known in phonetics as **Breath**.

(3) There is a third case where the curtains are partially





drawn (cp. § 29). Room is allowed for the breath to escape, but not silently. It rubs against the half-open curtains, and the rubbing or frictional sound can be clearly heard. This is called **Whisper**.

§ 28. **Formation of the Larynx.** The larynx is a three-cornered box made of cartilage (gristle) and muscle. It is so contrived that, firstly, it protects the delicate voice-curtains, and secondly, it provides by movements of both muscle and cartilage for the stretching and relaxing of the curtains. The outer walls of the box are formed by two cartilages: the **Thyroid** and the **Cricoid**.

**The Thyroid** consists of two wing-shaped cartilages, joined together in front but open at the back. The ridge where they join in front can be distinctly felt. This supplies the front and the two side walls of the box.

By placing the two hands together at an angle so that the sides, just below the little fingers, touch, while the thumbs are fairly wide apart, some idea of the shape may be gained. The junction of the hands corresponds to the front wall of the larynx, the hands sloping from this angle are the two side walls.

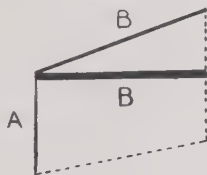


FIG. 1.—A = Front wall. B = Side wall.

**The Cricoid** is often called the ring-cartilage, because it has some resemblance to a seal ring. It is placed under the thyroid in front, but at the back, where the thyroid opens, the part resembling a seal rises up and forms the back wall of the voice-box.

This may be illustrated roughly by placing a broad elastic band round the two wrists, keeping the hands in the position already

suggested. This indicates the cricoid in front. A watch held between the bases of the thumbs will represent the back wall. Hold the watch in such a position that the glass faces towards the angle made by the fingers.

### § 29. Arrangement of the Voice-Curtains in the Larynx.

In front the voice-curtains are joined together and fixed at the angle where the thyroid cartilages meet. Their various movements are directed from the other end, or back wall of the box. Here we have to do with two other cartilages which are of the first importance owing to their extraordinary capacity for movement. These are the **Aretenoid** or **Pyramid** cartilages.



FIG. 2.

Their lower surfaces, A, B, rest on the seal part of the ring-cartilage. The rounded ends C, D turn inwards towards the angle of the thyroid, and to each of these a voice-curtain is attached.

As the aretenoids move they draw the voice-bands after them. The following diagrams illustrate the chief positions found in speech.\*



FIG. 3 A.

Voice-curtains closed and opening  
resulting in Voice.



FIG. 3 B.



FIG. 4.

Voice-curtains wide apart resulting  
in Breath.

\* See Jespersen, *Lehrbuch d. Phonetik*, from which the suggestion for these diagrams is taken.







Diagrams 5 and 6 represent two degrees of Whisper—‘strong’ and ‘weak’ (cp. Sweet, *Primer of Phonetics*<sup>3</sup>, § 27).



FIG. 5.

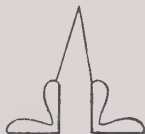


FIG. 6.

In strong whisper the bands meet and allow no breath to pass through, but the air escapes between the aretenoids. This is the most usual case.

In weak whisper the bands and the aretenoids together form a narrow passage for the air.

§ 30. Above the larynx, and at the back of the mouth and nose, is the **Pharynx** or throat. The back wall of this cavity may be distinctly seen, if the student says ‘ah’ and holds the mouth wide open.

§ 31. The breath must pass through larynx and pharynx, but afterwards there is a choice of passages: it may finally escape through the **Mouth** or through the **Nose**. The organ which regulates this escape is the movable **Soft Palate**, which can be lifted upwards and backwards or lowered, so that it comes down over the back of the tongue. The **Uvula** is attached to the soft palate, and moves with it.

The movement of the soft palate and uvula can be clearly seen, and should be carefully observed. Say the final consonant in *rang*,\* opening the mouth widely, and notice that the soft palate seems to fold down over the back of the tongue. Now say ‘ah,’ and observe three things: (1) the tensiety of the soft palate, (2) the changed position of

\* *ng* represents only *ōne* sound.

the palate and uvula, (3) that under and beyond them one sees the back wall of the throat. These movements of the soft palate and the consequent alteration in the direction of the air-stream are at the root of the distinction between nasal and oral sounds.

§ 32. In nasal sounds the soft palate hangs down, completely blocking the way into the mouth, and the breath passes over it into the nose.

In oral sounds the lifted palate blocks the way from the throat to the nose, but leaves the passage into the mouth wide open. The breath passes under the palate into the mouth.

§ 33. In the nose the breath undergoes no further modification beyond acquiring nasality, but in the mouth it may be manipulated in many ways, owing to the numerous organs found there.

§ 34. We can now trace the air-stream from the lungs outward to the outer air, and in so doing recapitulate all the organs of speech :

The air leaves the lungs, passes up the windpipe and into the larynx. Here it forces its way through closed curtains (Voice), or passes freely and silently through open curtains (Breath) into the throat. If the soft palate is down, the breath or voice passes above it through the open door into the nose, and so into the outer air. If the soft palate is raised, the breath or voice passes under it into the mouth. Here the following organs await it, and help in its manipulation: the tongue, back, middle and point; the uvula; the palates, soft and hard; the teeth-ridge; the teeth; the lips.





## V.

### THE SOUNDS OF SPEECH.

§ 35. The sounds of speech may be divided into two great groups—vowels and consonants.

Before discussing either group in detail we must decide how they differ.

Compare the following four sounds, *a* (as in *father*), *i* (as in *marine*), *z* (as in *zoo*), *d* (as in *den*). In

*a* the air-passage in the mouth is wide ;

*i* the air-passage in the mouth is narrow ;

*z* the air-passage in the mouth is narrow ;

*d* the air-passage in the mouth is totally closed and then abruptly opened.

Now, obviously *a* and *d* are quite distinct, the one from the other, since in one the air-passage is very wide, and in the other totally closed ; but the distinction between *i* and *z* is less clear. The air-passage through the mouth is narrow for both, and at first it is not easy to see what it is that makes one a vowel and the other a consonant. The distinction between them lies in the *degree* of narrowing of the air-passage. In *i* the passage through the mouth is narrow, but it is just sufficiently large to allow the breath to escape without audibly rubbing on the sides of the passage. In *z* the passage through the mouth has been so far narrowed that the breath has to rub audibly against the passage walls.

It is the presence or absence of audible friction in the mouth which decides whether any given sound is consonant or vowel.

§ 36. For Vowels the air-passage in the mouth may be wide (as in *a*) or narrow (as in *i*), but it must never be so narrow that the breath in its escape causes audible friction.

For Consonants the air-passage in the mouth is either a very narrow one, so that the escaping breath rubs along the passage walls and causes audible friction (*z*), or it is totally closed and then abruptly opened (*d*).

§ 37. To these definitions we may add the following difference: Vowels are all Voiced; \* Consonants are either Voiced or Breathed.

§ 38. We may now turn to the classification of these two groups of sounds. The consonants are much the easier to grasp, and will therefore be discussed first.

\* This is not universally true, cp. the frequent unvoicing of vowel sounds in French.

## VI.

### CLASSIFICATION OF CONSONANTS.

§ 39. DEFINITION. Consonants are either Voice or Breath, accompanied by audible friction or total stoppage in the mouth (cp. §§ 36, 37).

§ 40. The Classification of Consonants\* depends upon four points.

1. The position of the Voice-Bands in the Larynx.
2. The position of the Soft Palate and Uvula.
3. The shape and size of the air-passage in the mouth.
4. The place of articulation in the mouth.

I. **The position of the Voice-Bands in the Larynx.**

This divides all consonants into two groups. Group I., Voice Consonants, in which the voice-bands are stretched and vibrating (cp. § 27). Ex. **b**,† **v**, **z**, etc. Group II., Breath Consonants, in which the voice-bands are relaxed and the breath passes freely through the larynx (cp. § 27). Ex. **p**, **f**, **s**, etc.

\* The aim of classification is obviously to group together all the sounds which are similarly articulated, and to separate those which differ. Before reading this chapter, the student should note down all his consonants and try to group them for himself.

† Black print indicates that the sound, not the name of the letter or letters, is meant, and that it is to be pronounced aloud.

2. **The position of the Soft Palate and Uvula.** Group I., Nasal Consonants, where the soft palate is lowered and the breath escapes through the nose. Ex. **m**, **n**, etc. Group II., Oral or Mouth Consonants, where the soft palate is drawn upwards and backwards, and the breath escapes under it into the mouth. Ex. **k**, **g**, **l**, etc.

3. **The shape and size of the air-passage in the mouth.**

CASE I. **Stop** consonants. Ex. **d**, **b**. The air-passage in the mouth is completely blocked for a moment and the air is kept back, then the way is opened and the air comes out in a puff.\* These sounds cannot be prolonged.

CASE II. **Continuant** or **Open** consonants. Ex. **s**, **v**, **f**. The air-passage in the mouth is very narrow, and the air has to press through, rubbing as it does so, on either side of the passage. It escapes in a regular stream, and the sound can be prolonged at will.

CASE III. **Divided** or **Side** consonants. Ex. **l**. The air-passage in the mouth is divided, the centre part being closed, the two sides left open. The air escapes at the sides in two † uninterrupted streams, and the sound can be prolonged at will.

CASE IV. **Nasal** consonants. Ex. **m**, **n**. The air-passage in the mouth is stopped completely. The air escapes through the nose (cp. 2), in a regular stream and the sound can be prolonged at will.

CASE V. **Trilled** consonants. Ex. **r** (Scottish pronunciation). Some flexible body—uvula, tip of tongue or lips—is placed in the way of a strong current of air through the mouth, and for a moment checks it. The air pushes away this impediment, which however immediately reinstates

\* This puff of breath is called the off-glide of the stop consonant. (Cp. Sweet, *Primer of Phonetics*, p. 55.)

† Sometimes the breath escapes at one side only, hence 'side' consonant is perhaps the better name.



itself. According as this is done, once or often, we have a single or a prolonged trill.

4. **The place of articulation in the mouth.**

(i) **Back** consonants are made between the back of the tongue and the soft palate. Ex. **k**.

(ii) **Middle** consonants, between the middle of the tongue and the hard palate. Ex. **y** as in *yet*.

(iii) **Point** consonants, between the point of the tongue and the teeth-ridge. Ex. **d**.

(iv) **Blade** \* consonants, between the blade of the tongue and the hard palate. Ex. **s** as in *see*.

(v) **Blade-Point**. The whole tongue is drawn somewhat backwards from the Blade position, and the Point is raised and shares in the articulation of the consonant. The opposing organs are Hard Palate and Teeth-ridge. Ex. **sh**, as in *short*.

(vi) **Point-Teeth** consonants are made between the tip of the tongue and the upper teeth. Ex. **th**, in *then*.

(vii) **Lip-Teeth** consonants, between the lower lip and the upper teeth. Ex. **v**.

(viii) **Lip** consonants are made when the two lips are brought together. Ex. **b**.

(ix) **Lip-back**. The Back of the tongue is raised towards the Soft Palate, and at the same time the Lips are brought forward. Ex. **w**.

NOTE I. Note that where only one word is used to describe a group of consonants, as for example Back, Middle, Point, the term refers to the moving organ (the organ which moves to make the sound). Where two words are used, the second does not always refer to the same thing. Thus in Point-teeth, Lip-teeth, the second term refers in each case to the opposing organ; but in Blade-Point, Lip-Back, the

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\* The blade is not a separate part of the tongue, but a different way of using it. When the tongue is broadened and flattened, the part immediately behind the point is called the blade.







## VII.

### CONSONANTS OF SCOTTISH.

§ 42. We must now consider individually the consonants of our normal speech, and find out where each should be placed on the table.

Isolate the initial consonants of each of the following words: *but* **b**, *pot* **p**, *met* **m**.

Is there any characteristic shared in common by all three sounds? Obviously there is: both lips are used in all three cases. They belong then to the Lip column of the table (cp. p. 23 (viii)).

The precise place of each has next to be decided. **b** and **p** are both stops (cp. p. 22) but they must be placed in different squares, since **b** is voiced. **p** breathed. **m** like **b** is voiced, but must be placed on the table as a nasal, since to form it the breath passes through the nose (cp. p. 22).\*

§ 43. Take next the initials of *vie* and *fie*: **v** and **f**. Repeat the two sounds and make quite sure of the exact process of formation by watching your mouth in a mirror. The lower lip is brought against the lower edge of the upper teeth and held there firmly, meanwhile the breath is expelled through the spaces between the upper teeth. The degree of firmness is somewhat greater for **v** than for **f**. Since both sounds are made by the junction of lip and teeth they are

\* The reader should make a consonant table and fill in each sound for himself.

both to be placed in the lip-teeth column. To which square does each belong? Repeat the sounds again and try to prolong them. This is easily done if we have a good supply of breath, for the way of the air-stream is open, nothing blocks its passage. Both **v** and **f** are open or continuant consonants (cp. p. 22), but they belong to different squares, since **v** is voiced, while **f** is breathed.

§ 44. The next sounds are the initials of *then* and *thin*, in which, again, the formation is very easily observed. Repetition of these two sounds and comparison with the foregoing shows that we have passed away from the lip columns and come to sounds in which the tongue is the active organ. First, what part of the tongue moves, and secondly, what is the organ towards which it moves? We can both see and feel that it is the tip or point of the tongue which moves, and that it is placed either behind the upper teeth or between the two rows of teeth. These two sounds are point-teeth consonants (cp. p. 23 (vi)); a little examination will show that both are open or continuant, and that the initial consonant of *then* is voiced while that of *thin* is voiceless.

It is convenient to have a symbol for each of these sounds before inserting them in the table. Voiced *th* as in *then*, *other*, etc. is written **ð**, voiceless or breathed *th* as in *thin*, *author* is written **þ**.

§ 45. Take next the following group of sounds: **d** in *den*, **l** in *led*, **n** in *Nell*, **t** in *tell*.

It is important to consider these here, because, while some of my readers will find these to form a group of sounds agreeing together and differing from the previous group, others may find that in their pronunciation two at least of the sounds here mentioned, namely, **d** and **t**, should rather be placed with the foregoing as point-teeth consonants. Each reader should be careful to see that on his own consonant table his sounds appear as he makes them, and not in imitation of any book.

As in the case of the foregoing sounds, it is the point of the tongue which moves, but whereas in **ð** the point comes







on to the upper teeth. in **d**, **t**, **n**, **l** the point comes in contact with the arch above and behind the upper teeth, called the teeth-ridge (cp. § 21). All these sounds belong, in the speech of the majority, to the point column. I have, however, come across more than one case where **d** and **t**, especially before **r**, were articulated between the point of the tongue and the teeth. and belonged therefore not to the point but to the point-teeth column.

It will be easy to place these sounds, each in its right square. In **d** and **t** the breath's passage is first totally blocked, then suddenly opened; these sounds are therefore stopped consonants: in **n** the breath escapes through the nose, and in **l** the air-passage through the mouth is divided (cp. p. 22, Case III.). **d**, **n**, **l** agree in being voiced, **t** is voiceless.

§ 46. The point consonants are not yet exhausted. The consonant *r* remains. It is a common misconception to regard all *r*-sounds as trills. Students will describe each sound in a word in detail until they come to an *r* which they dismiss without further remark as 'a trill.' This is open to objection on two sides; firstly, the sound is very often not a trill at all, and secondly, if it be so, that fact does not exhaust the information which must be given about it. Notice first then that there are two possibilities in pronouncing *r*: (1) it may be pronounced as an open consonant, (2) it may be trilled.

In forming the open *r* (phonetic symbol **ɹ**) the tip of the tongue is raised to the teeth-ridge and held there, a small passage is left between the centre part of the tongue and the centre part of the ridge, and through this the breath passes out in a steady stream. In the trilled **r** the process is different. The tip is raised against the ridge, but is instantly pushed down by a strong current of air from the lungs; it reinstates itself by means of its muscular force, only to be again thrust down. In a strong trill this happens often.

The commonest form of *r* in the North is a slight trill; stronger trills are heard in excited or emphatic speech. The untrilled *r* occurs much more frequently than is generally imagined.

In addition to these two point *r*-sounds, the back *r* is frequently heard from individual speakers. Those who pronounce this sound are often not aware that they are substituting one form of *r* for another, but they do realise that they fail to pronounce the normal sound. The back *r*-sound will be discussed together with other back consonants in the following paragraph.

§ 47. Pronounce aloud the consonants in the following words: *gò*, *king*, *loch*. Of these, one sound, *l*, which we have had already and found to be point divided (§ 45), may be eliminated. Notice that the digraphs *ng*, *ch* represent one sound only in each case; their phonetic symbols are respectively *ŋ* and *χ*. What characteristic have these four sounds in common: *g*, *k*, *ŋ*, *χ*? If we repeat them aloud and concentrate our attention on the movements of the speech organs\* we shall discover that they are all alike made by the back of the tongue in conjunction with the soft palate. Take the sound *g*: here the back part of the tongue is placed firmly against the soft palate, so that the breath is kept back altogether, then the tongue moves down again and the breath escapes. The formation of *k* in the mouth is exactly similar. Both are back stop consonants, but they differ as regards voicing; *g* is voiced, *k* is breathed.

In *ŋ* the tongue is again against the soft palate and remains there, the voice escaping meanwhile through the nose. In *χ*, as in *loch*, a small passage is left between the back of the tongue and the soft palate, and by this means the breath passes out uninterrupted.

To return to the back *r* referred to in § 46. Many of

\* It is often helpful to shut one's eyes.





those who use it would be glad to get rid of it and to pronounce instead the point sound. In substituting one sound for another the best means is as follows: find out all about the sound you pronounce, what organs move, how they move, and so on. You will then know what to avoid; secondly find out all about the sound you wish to acquire, and bring all your patience to bear on trying to move the organs in the new way. Omit the sound altogether rather than pronounce in the old way. A few days of constant practice will be more useful than weeks or even years of occasional attempts at the new, while still generally pronouncing the old.

How then is this back *r*-sound made? Often it is a voiced, back, open consonant—the sound  $\chi$  pronounced with voice. Sometimes the uvula trills slightly. In either case the back of the tongue is raised, and this is what must be avoided. In the sound which we wish to substitute, the tip must be raised. Speakers who have this sound find it at first impossible to make any *r* at all with the tip of the tongue. The best method to pursue is to go over and over the other point sounds to strengthen the control over this part of the tongue. Next put the point very near the ridge, and try to make an *r*-sound in this position. If the student can once realise the point *r* position the battle is half won. After that it is only a matter of strengthening his conception by constant practice, and refusing to pronounce the old sound. This change is undoubtedly extremely difficult for grown-up speakers; all the more incumbent is it upon teachers to make sure that the children under their care pronounce *r* correctly.\*

\* Avoid teasing children to trill *r* very loudly or even at all. If they pronounce a clear point open it is quite sufficient. I have met with cases where harm had been done by this effort to get an exaggerated trill.

§ 48. Take next the initial sound in *you*, *yes*, and the finals of *dreich* and *skreich*.

There is sometimes a difficulty in realising that the name of the letter *u* consists of two sounds, and this is the first point to make sure of. The word *mew*, for instance, has three sounds, the second being the same consonant which occurs initial in *yes*. How is this sound made? Compare the *y*-sound (written **j** in phonetics) with the sound **g**. **g** we know is made between the back of the tongue and the soft palate. **j** differs in both points; it is made between the middle of the tongue and the hard palate. It is therefore a middle consonant, and must be placed in that column. It is voiced, and is a kind of open consonant, though not naturally a continuant (cp. *w* § 51).

Further, compare **j** in *yes*, etc., with **ð**, **d**. Notice that whereas in the latter sounds the point of the tongue turns up (in **ð** against the upper teeth, in **d** against the teeth ridge) in **j** the point is at the base of the lower teeth. This should be kept in mind in any attempt to acquire other middle sounds. The sound heard in *dreich*, *skreich* (phonetic symbol **ç**) is made by placing the tongue in a position similar to that necessary for **j**, and unvoicing. It is the voiceless, open, middle consonant.

Note that between the back sound **χ** as in *loch*, and the true middle **ç**, many intermediate shades are possible, just as the **k** heard in *cart* and that heard in *king* are not identical, the latter being made further forward in the mouth than the former. In *Brechin* the *ch* generally represents a sound somewhat retracted from the middle position, whereas *ch* in *Ecclefechan* has a back open sound advanced.

**ç** is heard as a glide\* between **t** and **j** in some pro-

\* A glide is a slight indefinite sound made as the organs pass from one position to another (see Sweet, *Primer of Phonetics*, pp. 52-64, and cp. p. 22, Case I. and note).







nunciations of *nature*, etc., and it occurs initially in *Hugh*, etc.

§ 49. Isolate the initial sounds of *see* and *zoo*, and the finals of *this* and *is*. Note that the letter *s* does not always indicate the same sound. In phonetics **s** is the symbol for the sound in *see*, *this*, **z** for the sound in *is* and *zoo*.

In forming these sounds the blade of the tongue is used, and we should try to realise first of all what the blade is. Compare **ɸ** with **s**. In **ɸ** the point is elongated, in **s** the whole fore part is broadened and flattened. When the tongue has this broad, flat shape, the part immediately behind the tip (not so far back as the middle) is used to form the sounds in question and is called the blade (cp. p. 23 (iv)).

By repeating the sounds **s**, **z**, again, we may also discover that the opposing organ is the teeth-ridge. Both sounds can be prolonged, and are therefore continuants; **z** is voiced, **s** voiceless.

§ 50. Pass now to two other sounds closely related to the preceding: *sh* in *she*, *hush*, and the sound represented by *s* in *measure*, and by *z* in *azure*. The symbols for these two sounds are respectively **ʃ** and **ʒ** ('long-tailed *s* and *z*'). The first point to note is, that while in **s**, **z**, the point of the tongue is inactive, in **ʃ**, **ʒ** it is raised, and shares with the blade the task of making the two sounds. Hence these sounds are called Blade-Point consonants.

Further, if we compare **s** with **ʃ**, we find that in the latter sound the whole tongue is drawn somewhat back from the **s** position; the blade functions against the hard palate, and the point is opposite the teeth-ridge. The shape of the tongue, too, varies somewhat. In **s**, **z**, the breath passes over the wide, flat tongue; in **ʃ**, **ʒ**, the tongue is somewhat hollowed in the centre all along the blade and point, and the air passes through this central narrow hollowing or channel.

It will be easily recognised that *ʒ* is open or continuant voiced, and *ʃ* open or continuant voiceless.

§51. The initial sounds of *was*, *what*, are interesting, since they are formed by the simultaneous action of two sets of organs. Such consonants are known as 'modified' consonants (cp. p. 24, Note 2); *w* and *wh* (phonetic symbol **ʍ**) are the only instances of such sounds in our language. It is easy to see that the lips move to form these sounds, but the other organs are less easily discovered. Pronounce the vowel **u** (not its name, but its sound, as in *who*). Ignore the lip movement and concentrate on the tongue; then try to answer the question: Where is the back of the tongue? It will be found that the back of the tongue is quite close to the soft palate, and exactly the same is true in the case of **w** and **ʍ**. These sounds are made by moving the lips forward and by raising the back of the tongue to the soft palate. They are called *Lip-back* consonants, 'back' referring to the part of the tongue used.

It is obvious that **w** is voiced and **ʍ** voiceless, but are they open sounds or stops? If we compare **w**, **ʍ** with **s** or **f** we are struck at once by differences. In **w**, **ʍ** the organs move during the enunciation of the sound, and the sensation rather resembles that felt in forming a stop (for ex. **d**) than a continuant, such as **s**. Again, **w**, **ʍ** end like stops in a puff of breath which cannot be prolonged. The first part of the sound can be prolonged, but not with the naturalness which characterises all true continuants. Nevertheless, though not continuants in the true sense, these sounds must be classed as open consonants, since in making them the outward passage of the breath is never completely stopped. They are best described as *Moving Open* consonants, and as such are to be distinguished from *Continuant Open* consonants. *j* is the only other of our consonants belonging to this class (cp. §48).





§ 52. In all the sounds examined the consonantal friction or stoppage took place in the mouth. It has not been so much as suggested that consonants could be made in any other way.\* We must now examine two sounds in which the friction or stoppage is not in the mouth.

I. Pronounce aloud *had, hot, heat*, and isolate and prolong the initial consonant. How is it made? A few repetitions will suggest that the sound is breath with some stress upon it. Where is its consonantal friction, since it is not in the mouth? Repeat the sounds and try to find this out. The breath is rubbing on the voice-curtains, which are partly opened, and the friction is caused there. The opening between the voice-curtains is called the **Glottis**, so we may describe **h** as a *Glottal Continuant*. If you find this in the least degree confusing you may think of **h** and describe it as *Stressed Breath*.

You will have noticed that **h** varies according to the vowel that follows. This depends upon the fact that **h** itself has no consonantal position in the mouth; the organs are free to prepare for the following vowel, and hence the stressed breath, **h**, passes now through one shape of mouth channel, now through another, and varies with each.

II. The second sound is not generally recognised as belonging to Polite Scottish, but you may have heard it, as I have done, from uneducated people, in whose speech it takes the place of the **t**-sound in *water, butter*, etc. Perhaps you can imitate this sound fairly successfully; if so, please do so, as I would like you to realise how it is made.

What happens is this: Instead of moving the tongue upwards to the teeth-ridge, and forming a stop consonant in the mouth, the speaker makes a stop in the larynx. During the enunciation of the two vowel sounds in *water*, etc., the voice-curtains are close together and vibrating; after the

\* To avoid confusion which otherwise invariably arises.

first vowel and before the second the curtains are drawn so tightly that they cease to vibrate, and entirely stop the passage of the breath (cp. § 27); this leads to an instant's silence, after which the bands vibrate again and the second vowel is heard. In formation this corresponds exactly to an oral stop, **d**, **b**, etc., only that instead of the tongue meeting the roof of the mouth, or the lips being closed, it is the voice-curtains which first keep the breath back and then release it. This sound is called a Glottal Stop, and its symbol is ?

In Polite Scottish this sound often occurs before initial vowels when it has the effect of making the vowel more distinct (compare the regular occurrence of this sound in a slightly stronger form before initial vowels in German, and the 'attack' necessary for vowels in good singing).

§ 53. Table of Scottish Consonants.

		Back.	Middle.	Point.	Blade.	Blade-Point.	Point-Teeth.	Lip.	Lip-Teeth.	Lip-Back.
Voiced.	Stop, -	g		d				b		
	Open, -		j	ɹ	z	ʒ	ʃ		v	w
	Divided,			l						
	Nasal, -	ŋ		n				m		
	Trill, -	(R)		r						
Breathed.	Stop, -	k		t				p		
	Open, -	x	ç		s	ʃ	ɸ		f	ɱ
	Divided,									
	Nasal, -									
	Trill, -									

Stressed Breath **h**.

Glottal Stop ?







## VIII.

### CLASSIFICATION OF VOWELS.

§ 54. DEFINITION. A normal vowel is Voice without audible friction or stoppage in the mouth.

§ 55. The most important factor in the formation of vowels is the tongue, which is divided for vowel classification into two parts only, called respectively the *Back* and the *Front*.

The nature of any vowel is decided by consideration of the following points :

- (1) What part of the tongue articulates.
- (2) The distance between that part and the roof of the mouth.
- (3) The condition of the muscles of the tongue.
- (4) The movements of the lips.

§ 56. (1) **What part of the tongue articulates.** A vowel may be made either with the Back or the Front of the tongue ; such vowels are called respectively **Back** and **Front** vowels. The vowel sound in *zoo* is a Back vowel ; the vowel in *see* is a Front vowel. In *oo* the back of the tongue is raised towards the soft palate, and the rest of the tongue slopes downwards from the back of the mouth to the front. In *ee* the slope is in the opposite direction. The front of the tongue is raised towards the hard palate, and the rest of the tongue slopes downwards, from front to back. Both

Front and Back vowels may be included under the name of 'sloped' vowels.

There is a third class of vowels, called **Flat** vowels. In these there is no slope; the tongue is kept parallel with the roof of the mouth. The sound expressed by the English word *err*\* is a Flat vowel.

§ 57. (2) **The distance between the part of the tongue which articulates and the roof of the mouth.** The exact nature of each vowel, whether made at the back of the mouth or in the front, depends upon the distance between the part of the tongue articulating and the roof of the mouth. By opening the mouth very slowly, so that this distance very gradually increases, we get an almost unlimited number of vowels. From among these we select three more or less arbitrarily, to serve as points of departure. These are called **High**, **Mid** and **Low**. In a High vowel the passage between the tongue and the roof of the mouth is narrow, just sufficiently large to allow the voice to escape without audible friction. In a Low vowel the tongue is lowered as far as possible from the roof, so that we have the widest possible passage. The Mid vowel stands halfway between these two. Examples: The vowel in *see* is a High vowel; the vowel in *say* is Mid; the vowel in *said*† is Low.†

§ 58. (3) **The condition of the muscles of the tongue.** The nature of vowels is further considerably affected by the condition of the tongue muscles in the part articulating. If these muscles are braced up we have a **Tense** vowel. If they are loose and slack we have a **Slack** vowel.

\* Scottish students find this sound difficult. By putting a pencil into the mouth the tongue may be kept flat along the bottom of the mouth, and the sound uttered. There is of course no *r* in this word in English.

† This is true of Scottish, but not of English. See chapter on English vowels.

Apart from the differing sensation there is also an audible difference. A Tense vowel has a clear sound, a Slack vowel has a dull sound. The *i* of *marine* is a tense sound, that heard in *pit* is slack.

§ 59. (4) **The movements of the lips.** In many vowels the nature of the sound is also modified by the pursing up or pushing forward of the lips. Such are said to be **Rounded**. The degree of rounding varies normally with the height of the vowel. High vowels have the most rounding, low vowels the least; mid vowels have medium rounding. When the lips retain or assume their ordinary neutral position the vowel is said to be **Unrounded**. The *a* in *man* is unrounded, the *o* in *no* is rounded.

§ 60. **The vowel table.** The following vowel table embodies the four points just discussed.

	TENSE.			SLACK.			
	Back.	Flat.	Front.	Back.	Flat.	Front.	
High, -	1	7	13	19	25	31	Unrounded.
Mid, -	2	8	14	20	26	32	
Low, -	3	9	15	21	27	33	
High, -	4	10	16	22	28	34	Rounded.
Mid, -	5	11	17	23	29	35	
Low, -	6	12	18	24	30	36	

§ 61. Study the table carefully, notice the arrangement and recapitulate the different points.

High, mid, low refer to the up and down movements of the tongue, hence they are placed vertically on the table. Back, flat and front represent the horizontal movements, so they are placed in a straight line. The lips are supposed to be at the extreme right, hence the terms referring to them are placed there—rounded and unrounded; hence also the back vowels are put on the extreme left, as far as possible from the lips. Any vowel may be made tense or slack, so the table is divided by a central vertical line, to the left of which are found all the tense vowels, the slack vowels being on the right. Rounding of the lips may accompany any tongue position: above the central horizontal line are the unrounded vowels, below are the rounded.

In drawing up this table the two central lines, horizontal and vertical, should always be made more conspicuous than the other lines. It is a good plan to use red ink, the rest of the table being in black. Number each square; the vowels are then easily referred to in connexion with the table.

§ 62. The table contains 36 squares, space accordingly for 36 vowels. This does not exhaust all the possibilities. Each square represents a certain definite position of the tongue and contains the sound uttered when the tongue is placed in that position. For example, square 4 is the home of the English sound *oo* in *zoo*. The tongue has back slope, and the sound is articulated between the back of the tongue and the soft palate. Compare now the corresponding Scottish sound. The difference in pronunciation is easily perceptible, yet we do not feel that we have two distinct vowels. One is inclined to say: 'Your *oo* is different from mine.' The difference is this: in the Scottish *oo* the tongue, though retaining its back slope, is pushed a little further forward in the mouth, and the sound is articulated between the tongue thus advanced, and the back of the

hard palate. Such a vowel is still a back vowel, but it is a new variety and is called an *Outer-Back*.<sup>\*</sup> We must always be ready to consider the possibility of a new vowel being an outer variety of one which we already know.

§63. To Outer-Back vowels correspond *Inner-Front* vowels. In these sounds the tongue retains its normal front slope but is at the same time slightly retracted. Thus the short *i*-sound in English, especially when weakly stressed, is inner-front rather than front, as for example, in *pity*.

Each square may contain inner or outer varieties as well as the original normal sound.

Note that advancing a back vowel does not make a flat vowel. A vowel continues to be back so long as it has back tongue slope whether it be retracted or advanced.

§64. Two vowels uttered in the same breath impulse form a **Diphthong**. The position of the first element in a diphthong is always difficult to decide, because the tongue does not rest upon it but passes immediately in the direction of the second element.

<sup>\*</sup> Compare Sweet, *Primer of Phonetics*<sup>3</sup>, § 37; and Sweet, *Sounds of English*, §§ 98-104.

## IX.

### VOWELS AND DIPHTHONGS OF SCOTTISH.

§ 65. **A. Vowels.** Take the words: *me, may, err*. Say the first aloud, naturally at first, then very slowly, separating as much as possible consonant and vowel, and lastly, isolate the vowel and repeat it several times by itself. Go back then to the original word to make sure that the isolated vowel is precisely the same as the vowel in the word. Now consider how this sound is made. The front of the tongue (cp. § 55) is raised high in the mouth (§ 57) in the direction of the hard palate, the muscles are braced up (§ 58) and the lips are neutral (§ 59). The vowel is accordingly high-front-tense-unrounded. The symbol is *i* (cp. French *ici*, etc.). Repeat *may* in similar fashion until the vowel can be isolated easily and distinctly; for this the symbol is *e* (cp. French *été*). For *e* the distance between the tongue and the roof of the mouth has been widened: it is the mid-front-tense-unrounded vowel.

Now say *i, e*, and notice the distance the tongue falls, and remember that you are passing from high to mid position.

It is somewhat more difficult to isolate clearly the vowel of *err*. It is best to say the whole word very slowly, separating the vowel from the consonant as much as possible, until the ears become accustomed to the sound of the vowel alone. This sound is articulated like the others,







except that it is the low vowel of the series. Its symbol is  $\epsilon$ .

§ 66. Compare the vowel  $e$  in *may*, *made*, etc., with the vowel in *mud* and *but*. Isolate this latter sound (symbol  $\upsilon$ ) and compare it again with  $e$ . How do they agree? Both are made with lips neutral, with tightened tongue muscles, and with a fairly wide distance between the tongue and the roof of the mouth; both are unrounded, tense and mid. They differ as regards the place where the sound is articulated.  $\upsilon$  is made between the back of the tongue and the soft palate, and is therefore a back vowel.

Repeat frequently  $\upsilon$ ,  $e$  and notice the forward movement of the tongue.

§ 67. Now compare the vowel in *but* with that in *boat*,  $\upsilon$  with  $o$ . Repeat them and try to discover the difference by watching your mouth in a mirror. A difference in the position of the lips is noticed at once.  $o$  has the same tongue position as  $\upsilon$ , but for it the lips are pushed forward and rounded. It is mid-back-tense-rounded and belongs to square 5.

§ 68. Return to the vowel in *me* and compare it with the vowel in *hit* (symbol  $i$ ). Take a hand-glass and say  $i$ ,  $i$ , raising the head and watching the tongue. Both are high, front and unrounded, but they differ in the condition of the tongue's muscles: in  $i$  these are tense, but in  $i$  they are relaxed or slack.  $i$  is high-front-slack-unrounded (square 31).

§ 69. See now if you can discover a vowel standing to  $o$  in the same relation as  $i$  does to  $i$ . Say  $i$ - $i$ ,  $o$ -(?), and try to decide which of your sounds will fill the space. The sound needed is the  $o$  of *not*, *got*, etc., for which the symbol is  $o$ . It is mid-back-slack-rounded and fills square 23.

§ 70. Turn to § 62 and read again carefully the description of outer-back vowels. Say aloud the following words: *put*,

*bush, pool, boot.* Isolate the vowel, which for the present may be written *u*. With the help of a mirror we see that the lips are protruded; it is therefore a rounded vowel. What are the position and condition of the tongue? If you say *χ* as in *loch* and then *u*, you will find that the tongue position does not change very greatly; the lips move, of course, and this gives at first a sensation of decided change, but concentrate attention on the back of the tongue and you will find the movement there to be slight. The vowel then must be made with the back of the tongue, and in the high position, since it is not far from the consonantal position of *χ*. It is high-back-rounded.

Is it tense or slack? This point must be decided by each reader for himself. I have heard both. When the sound is uttered with emphasis it is, I think, always tense, but in rapid speech in the West of Scotland the slack sound is not infrequent.

Whether slack or tense it is rarely full-back but almost always outer-back. A small <sup>2</sup> after the letter shows that it is outer. The tense vowel is written *u*<sup>2</sup>, the slack *u*<sup>2</sup> (squares 4 and 22).

§71. Pronounce aloud the following words: *path, father, hard, hat*. The first thing to discover is the number of vowel sounds which, in your own pronunciation, these words represent. Do you divide these words into two groups, or have they all the same sound? Some Scottish speakers use the same sound in all these words, some pronounce the *α* in *hard* differently to the other three, others *hard* and *father* alike, and *path* and *hat*.

If *hard* (*father*) are pronounced differently from the others they contain a deeper sound, made somewhat further back in the mouth. Those who pronounce all the sounds alike may disregard for the moment what is said about the deeper variety, and notice only the description of the other sound.





Say several times *i-i*, and then try to find a vowel which bears the same resemblance to *ɒ* (in *but*) as *i* does to *i*.

Say *o-ɒ*, or, in other words, unround *o* by keeping the tongue firmly in position and moving the lips back. Now unround *o*.

The sound which results from both experiments, if correctly performed, is the same, namely, the rather deep *ɑ* sometimes heard in Scottish *hard*, always in Standard English *father*: the mid-back-slack-unrounded vowel. The more typical Scottish sound is a slightly advanced variety \* of *ɑ*. Say again *path*, *pat*, *man*. The tongue is lowered as well as advanced, and the sound *ɶ* is low-back-outer-unrounded-slack; the symbol is *a*.

The use of *ɑ* for all the words under discussion is sometimes heard, but should be avoided.

§ 72. *Butter*, *author*, *colour*. In these three words it is the vowel of the second syllable that we are to discuss. Notice that in all three the sound of the second syllable is the same, though the spelling is different. The tongue's muscles are relaxed, and the lips are unrounded; so much is easily felt and seen. We have yet to discover the part of the tongue used, and its distance from the roof of the mouth. Comparison with *i* will show that this is not a front vowel, and with *u* that it is not a back vowel. The tongue slopes neither to the back nor to the front. It is therefore a flat vowel. The tongue is not very close to the roof nor touching the floor of the mouth, so it is a mid vowel. The symbol is *ə* and it belongs to square 26.

\* To reach this sound lower the tongue from *ɑ* (sq. 20) to another deeper *ɑ* (sq. 21, normal position), then advance to the outer sound.

## § 73. Table of Scottish vowels.

	TENSE.			SLACK.			
	Back.	Flat.	Front.	Back.	Flat.	Front.	
High, -	1	7	13 i	19	25	31 i	Unrounded.
Mid, -	2 ɒ	8	14 e	20 ɑ	26 ə	32	
Low, -	3	9	15 ɛ	21 a	27	33	
High, -	4 u <sup>2</sup>	10	16	22 u <sup>2</sup>	28	34	Rounded.
Mid, -	5 o	11	17	23 o	29	35	
Low, -	6	12	18	24	30	36	

§ 74. **B. Diphthongs.** Take the following words: *chide, tide, tied, apply, fly, pride, pried (pry), child, night, file*. Decide first of all upon the number of diphthongs represented: are there one or two? There are two at least, in the pronunciation of most Scottish speakers, considered individually, and when a group of speakers is examined, four different types of diphthong may be distinguished. Say any of these words very slowly, then isolate the diphthong, and lastly try to separate it into its two elements. It will not be difficult to discover that it consists of some kind of *ɑ*-sound, followed by some kind of *i* or *i*.

We will now describe the various types, and it must be the reader's task to assign to his own sounds their proper analysis. (The task is a very difficult one, and beginners







had better be content at first with the general analysis.) The words *tied* and *tide* may be taken as examples of the two types of diphthong. In *tied* the first and second elements are slack, *ai*; in *tide* both elements are tense, *vi*. Another diphthong sometimes takes the place of *ai*, particularly in the pronunciation of *men*. In it the first element is decidedly deeper, probably low-back-slack-unrounded, and it may be symbolised by *ai*. The fourth variety is more frequently heard from women, and is then commonly used for all words of this class; in it *a* takes the place of *α*, and by some the *a* is advanced almost to the low-front position. The symbol for this diphthong is *ai*.

§ 75. Isolate and try to analyse the diphthong of *house*, *now*, etc. It will be found to consist of some form of *α* followed by an *u*-sound. Here again different varieties are heard, and the reader must try to decide upon his own. The second element is always the high-back-rounded-advanced vowel, but by some speakers it is pronounced slack, by others tense. The first element is either *α* or *ɒ*, the former being more frequently heard now. The symbols are *au*<sup>2</sup> and *ou*<sup>2</sup>.

§ 76. The diphthong heard in *coil*, *toy*, etc., consists of the mid-back-rounded-slack vowel *o*, followed by the high-front-slack-unrounded *i*, symbol *oi*.

## X.

### COMPARISON OF SCOTTISH AND STANDARD ENGLISH.

§77. The sounds of Scottish differ materially from those of standard English, both as regards vowels and consonants. If a Scottish speaker wishes to speak standard English correctly he must have, first of all, a definite conception of existing differences. He should understand clearly how each sound which he normally pronounces is made, and how it differs from the corresponding sound of the new dialect he is about to acquire. Secondly, he must know how the new sounds he learns are to be distributed; in other words, in what words to use them, and how the distribution of sounds in the new dialect compares with that of the old (cp. Wyld, *The Growth of English*, p. 53; *The Teaching of Reading*, chap. v.). Both tasks are difficult, and require perseverance and patient study. The aim of the present chapter is to indicate the main differences between the form of Scottish we are considering and the standard dialect. As before, the consonants will be dealt with first.

#### A. Consonants.

§78. *The use of r.* The most obvious difference in the pronunciation of consonants is the use of *r* by Scottish

speakers in positions where English no longer has this sound. The rules for the pronunciation and omission of *r* in English are :

(1) *r* is pronounced before a vowel-sound (*a*) initial—*rat*,  
(*b*) medial—*bread*, *airy*.

(2) *r* is not pronounced (*a*) before a consonant—*art*,  
*arm*, (*b*) before a silent vowel—*aired*, *wares*.

(3) *r* final in a word is silent unless followed immediately by a vowel in a following word—*ba(r)*, but *bar of iron*. Even in the latter case some English speakers omit the *r*, but this is not to be imitated.

§ 79. 1. In forming *l* in English the tip of the tongue is raised to the teeth-ridge, and the part immediately behind the tip is somewhat hollowed. This hollowing makes the English *l* much darker than, for instance, the French *l* where the part behind the tip is arched. In Scottish the hollowing is much more considerable than in English, and the *l* still 'darker.' Among less educated speakers this is exaggerated to the extent of totally altering the preceding vowel, such pronunciations as *hull* for *hill* resulting. It is certainly worth while to try and attain the clearer *l*-sound as being more distinct. Practice making the tongue convex behind the point, and then only allow it to be very slightly concave.

§ 80. *t*, *d*. I have already mentioned (§ 45) the tendency of some Scottish speakers to make these sounds as point-teeth rather than as point consonants before *r*, the result to English ears being that a *th*-sound is heard between the *t* and *r* in *trade*, for example. This only occurs, as far as I know, when a speaker distinctly trills the *r*, and the two points are, in my opinion, intimately connected. The pronunciation has a somewhat slovenly effect and is to be avoided.

§ 81. *g* and *χ* (cp. §§ 47, 48). These sounds are not

heard in standard English, and most English speakers find them difficult to acquire, and substitute **k**.

§ 82. **w**, **ɹ**. Scottish speakers preserve the distinction between these two sounds, pronouncing **ɹ** wherever the spelling has *wh*. In standard English, especially in the South, the voiceless sound does not occur, *witch* and *which* being alike pronounced **wɪtʃ**.

§ 83. **ð**, **þ**. The formation of these two consonants is identical in English and Scottish, but the distribution is somewhat different. The voiceless sound occurs more frequently in Scottish than in English. The following is a list of those words which in standard English have a voiced initial: *than, that, the, thee, thou, thy, thine, their, them, then, thence, there, these, they, this, thither, those, though, thus*. Scottish readers should mark any word in this list in which they vary from the standard sound: *thither, thence*, and *though* have usually a voiceless initial in Scottish.

Further, the standard dialect has *wɪð*, *wɪðaut*, whereas in both these words **þ** is commonly used in Scottish.

## B. Vowels.

§ 84. *i* in *bit, little, pretty*, etc. In English the tendency, especially in unstressed syllables, is to retract this vowel. In Scottish the vowel is often lowered towards the mid-position. Highland speakers pronounce a high vowel, but make it tense. Great care should be taken to keep the tongue in the high-front-slack position (§§ 56-58), and to make a clear *i*-sound.

§ 85. *i* in *heed, me, marine*, etc. This vowel is high-front-tense-unrounded. In English it is long or diphthongised (cp. § 96(a)). Scottish speakers pronounce it half-long.

§ 86. *e* in *bet, red, den*. This vowel is mid-front-slack, and is very characteristic of English. Scottish speakers substitute **ɛ**, that is, they lower the tongue and tighten its

muscles. In the opinion of some phoneticians the Scottish  $\varepsilon$  only varies from the English in being lowered, coming thus near the  $\text{æ}$ -position, but I am unable to agree with this view.

In Scottish this vowel is usually pronounced half-long.

§ 87.  $\text{æ}$  in *man, bad, shall*, the low-front-slack vowel. The most frequent sound heard in Scottish in these words is **a** (cp. § 71), but **ɑ** is also possible. I have heard **ɑ** more frequently from men than from women.

§ 88.  $\varepsilon$ . Low-front-tense. In English this sound never occurs alone, but always in close combination with the sound **ə**, the two together forming a diphthong. Examples: *air*,  $\text{ɛə}$ ; *share*,  $\text{ʃɛə}$ . Notice that in these words Scottish has quite a different vowel, namely, **e**, and that the **r** is pronounced—English,  $\text{ɛə}$ ; Scottish, **er**.

§ 89. **ɑ** in *father, heart, path*, the mid-back-slack-unrounded vowel. Some Scottish speakers use this vowel in these words, while others substitute **a** (cp. § 71).

§ 90. **ʊ** in *run, come*. In English generally pronounced as the mid-back-slack-outer; in Scottish this sound is sometimes heard, but the mid-back-tense is more general.

§ 91. **u** in *mood, rude*, and *u* in *full, good*. The former of these two sounds is, in English, sometimes a diphthong (cp. § 96(c)), if not, it is the rounded-high-back-tense vowel pronounced long. The latter sound is high-back rounded-slack and short. In Scottish no distinction is made between these two classes of **u**-sound. For both Scottish speakers substitute an outer high-back-rounded vowel (cp. § 62). The quantity is also different from either of the English vowels, it is shorter than the long **u** of *mood* but longer than the *u* of *full*.

In weakly-stressed syllables this sound occurs short.

§ 92. **ɔ** in *law, ɔ* in *not, got*. These sounds differ precisely as did the preceding; both sounds are low-rounded-back,



but the former is tense and long and the latter slack and short. Scottish substitutes for both the mid-back-rounded-slack half-long or short (§ 69).

Note that the English *ɔ* in *law* is distinctly over-rounded.

§ 93. **Λ** as in *err, bird, churn*. These words have all the same vowel-sound in English, the *r* being of course silent. It is the low-flat-unrounded-tense vowel. It is not a sound which occurs in Scottish, but can be learned without difficulty. The tongue must be kept flat along the bottom of the mouth, and in first attempts it is useful to put a pencil in one's mouth to preserve the low-flat position of the tongue. A Scotchman pronouncing in his natural speech the three words given above will note that the English **Λ**-sound takes the place of several different Scottish vowels.

§ 94. **ə**. The latter vowel in *butter, rather*, is mid-flat-slack-unrounded. This vowel occurs in English only in unstressed syllables. It is of very frequent occurrence, since it takes the place of other vowels when these become unstressed through their position in the sentence. Thus, compare the differences in the word *was* in the following sentences: 'I tell you it was,' 'They said he was coming now.'

In Scottish this **ə** has a different distribution. It is used sometimes where English would use *i*, for example, **fesəz**, **wimən**, etc. On the other hand, it is often not used in Scottish where it would be used in English. In its place occur weakened varieties of the original vowel, or in the case of some speakers, the mid-flat-tense-unrounded sound.

### The Diphthongs.

§ 95. One of the characteristics of standard English is a strong tendency to diphthongise long vowel-sounds. This tendency is not shared by Scottish speakers.

The English diphthongs with their Scotch equivalents may be divided into three classes.

§ 96. 1. So-called 'long' English vowels which are in reality diphthongs.

(a) The sound in *heed*, *meat*, etc. (cp. § 85). The first element in this diphthong is the high-front-tense-unrounded vowel *i*. The speaker begins to pronounce with his tongue in position for this high-front vowel but fails to keep the tongue steady. He raises it slightly before the sound is finished, and by so doing passes from the high vowel position to the adjacent middle-open consonant position *j*. The symbol for this diphthong is *ij*. Note that the consonantal element is very slight and by many speakers omitted entirely. The corresponding vowel in Scottish is the high-front-tense-unrounded without any trace of diphthongisation.

(b) The sound in *may*, *change*, *take*. This sound is invariably diphthongised by all speakers of standard English. Its first element is the mid-front-slack-unrounded vowel, its second the high-front-slack-unrounded. The symbol is *ei*. Note that this diphthong and the foregoing illustrate the tendency in English to lift the tip of the tongue. It is very difficult for an English speaker to keep the tongue still throughout the whole of a long sound. - Hence their many difficulties with the pronunciation of French for example.

(c) The sound in *mood*, *rude*, etc. The first element is the high-back-tense-rounded vowel, and diphthongisation is heard when lips and tongue are not kept perfectly steady throughout the enunciation of the sound. By a slight extra rounding of the lips *w* is reached. The symbol for the diphthong is *uw*. As in the case of the previous sound diphthongisation is not invariable even among speakers of standard English (cp. § 91), and it is absent in Scottish.

(d) The sound in *no*, *told*, *shoulder*, etc. The first sound is the mid-back-tense-rounded vowel, but before the sound

is finished the lips have moved forward a little, producing the effect of a high-back-rounded vowel. Possibly the tongue moves upwards too. The symbol is **ou**. Note that where there is no rounding of the original vowel, diphthongisation is caused by a slight upward movement of the tip of the tongue, **ij**, *ei*; where there is rounding the forward movement of the lips is responsible for the introduction of a second element, **ou**, **uw**.

§ 97. 2. *The murmur diphthongs of English.*

A number of diphthongs arise in English through the loss of **r** in pronunciation, though not in spelling, and the substitution of **ə** (cp. § 78), which, with the preceding vowel, forms a diphthong. In Scottish the **r** is pronounced, so such diphthongs do not arise.

(a) *ear, cheer, mere*, etc. English **iə**, Scottish **ir**; English **tʃiə**, Scottish **tʃir**; English **miə**, Scottish **mir**.

(b) *pair, share*, etc. English **pəə**, Scottish **per**; English **ʃəə**, Scottish **ʃer**.

(c) *poor, cure, skewer*, etc. English **puə**,\* Scottish **pu<sup>2</sup>r**; English **kjuə**, Scottish **kjur**; English **skjuə**, Scottish **skju<sup>2</sup>r**.

(d) *shore, oar, door*, etc. English **ʃəə**,† Scottish **ʃor**; English **ɔə**, Scottish **ɔr**; English **dəə**, Scottish **dor**.

§ 98. 3. *Diphthongs occurring in English and Scottish.*

(a) The sound in *high, fly, file*, etc. The comparison of English and Scottish is complicated by the different varieties of this diphthong at present heard in Scottish (cp. § 74). In English the diphthong consists of the advanced **a** sound

\* Several other pronunciations are possible (cp. Wyld, *Growth of English*, p. 36).

† By many speakers the **ə** is dropped in these words, the sound in their case ceasing to be a diphthong.



(cp. § 71), followed by a retracted *i* (symbol *ai*). In Scotland the original native sound would appear to be *vi* (cp. § 74), which is being abandoned more or less consciously. The sounds heard now are *vi*, *ai*, and *ai*. Among those who pronounce the last there is a tendency to exaggerate the advancing of *a* till a diphthong, which we may write *æi*, results. This has an affected sound and should be avoided.

(*b*) The sound in *house*, *town*, etc. The symbol *au* fairly represents this diphthong as it is heard in English. It is mid-back-slack-unrounded followed by high-back-slack-rounded. The chief difference in Scottish is the substitution of *u*<sup>2</sup> for the English *u*. Further, *u* is sometimes heard for *o*.

(*c*) The sound in *boy*, *coil*, *joy*. The first element in this diphthong in English is the low-back-tense vowel normally rounded, lacking, that is, the over-rounding which it receives when it stands alone.† Scottish speakers substitute the mid-back-slack-rounded vowel, and there is a tendency to under-round or lower it. Symbols: English *oi*, Scottish *oi*.†

† For slightly different analyses see Sweet, *Primer of Phonetics*, 3rd ed. § 201; Jones, *Pronunciation of English*, § 145; Wyld, *Growth of English*, p. 35.

## Texts.

A. *Scottish.*<sup>†</sup>

1. roz elmər.—baɪ wøltər savidʒ landər.

ɑ ʌt əvelz ðə səptərd res?

ɑ ʌt ðə fɔrm divaɪn?

ʌt ɛvri vɛrtʃu<sup>2</sup> ɛvri gres?

roz elmər, ɒl wər ðaɪn.

roz elmər hu<sup>2</sup>m ðiz wekfu<sup>2</sup>l aɪz

me wɪp, bʊt nəvər si;

ə naɪt əv məməɪɪz ən saɪz,

aɪ kɒnsɪkret tə ði.

## NOTES.

1. One student told me she had always used the diphthong ɔi until at school she was taught to say aɪ.

2. The pronunciation 'virtʃu<sup>2</sup>' was given by one speaker.

3. Several students pronounced 'naɪt.'

4. 'Ah!' was pronounced ɑ by some, and a by others.

5. For English version of this and the two following texts, cp. Wyld, *Teaching of Reading*, pp. 99, 103, and 78.

2. ðə dɛɪbəd.—tɒməs hu<sup>2</sup>d.

wɪ wɒtʃt hɜr brɪðɪŋ, ɪru<sup>2</sup> ðə nɒɪt,

hɜr brɪðɪŋ sɒft ənd lo,

əz ɪn hɜr brɛst ðə wev əv laɪf

kɛpt hɪvɪŋ tu<sup>2</sup> ən fro.

so sɔɪləntlɪ wɪ sɪmd tu<sup>2</sup> spɪk,

so slɒlɪ mu<sup>2</sup>vd əbəu<sup>2</sup>t,

əz wɪ həd lent hɜr həf au<sup>2</sup>r paʊ<sup>2</sup>rz

tu<sup>2</sup> ɪk hɜr lɪvɪŋ au<sup>2</sup>t.

<sup>†</sup> Texts 1, 2, 3, were prepared by groups of students.

au<sup>2</sup>r veri hops bilaid au<sup>2</sup>r firz,  
 au<sup>2</sup>r firz au<sup>2</sup>r hops bilaid—  
 wi þot hər daiiŋ men ši slept,  
 and slipiŋ men ši daid.

for men ðə morn kem dīm ənd sad,  
 ən(d) tʃil wiþ erli ʃau<sup>2</sup>rz,  
 hər kwaɪət aɪlɪdz klozd—ʃi had  
 ənðər morn ðən au<sup>2</sup>rz.

3. ðə twelfþ tʃaptər əv ikliziastiz, versiz wɒn tə səvn.

rɪmɛmbər nau<sup>2</sup> ʔai krietər ɪn ðə dez əv ʔai ju<sup>2</sup>þ, maɪl ʔi  
 ɪvl dez kɒm nɒt, nɒr ðə jɪrz drɒ nai, mɛn ʔau<sup>2</sup> ʃlt se ai hav  
 no plɛzər ɪn ðɛm. maɪl ʔə sɒn, ɒr ðə laɪt, ɒr ðə mu<sup>2</sup>n, ɒr ðə  
 stɑrz bi nɒt darkənd, nɒr ðə klau<sup>2</sup>dz rɪtɒrn aftər ðə ren : ɪn ðə  
 de mɛn ʔə kipərz əv ðə hau<sup>2</sup>s ʃəl trɛmbl, ənd ðə strɔɪ mɛn  
 ʃəl hau<sup>2</sup> ʔɛmsɛlvz, ənd ðə graɪndərz sis bɪkɒz ðe ar fju<sup>2</sup>, ənd  
 ʔɒz ðət lu<sup>2</sup>k au<sup>2</sup>t əv ðə wɪndɒz bi darkənd, ənd ðə dɒrz ʃl bi  
 ʃɒt ɪn ðə strɪts, mɛn ðə sau<sup>2</sup>nd əv ðə graɪndiŋ ɪz lo, ənd hi ʃl  
 raɪz ɒp at ðə voɪs əv ðə bɒrd, ənd ɒl ðə dɒtərz əv mju<sup>2</sup>zɪk ʃl bi  
 brɒt lo ; ɒlso mɛn ðe ʃl bi afred əv ðat mɪtʃ ɪz hæz, ənd firz  
 ʃl bi ɪn ðə we, ənd ʔi amənd tri ʃl flɒrɪʃ, ənd ðə grashɒpər ʃl  
 bi ə bɒrdən, ənd dɪzaiɪr ʃl fel : bɪkɒz mæn goɛþ tu<sup>2</sup> ɪz lɔŋ hom  
 ənd ðə mɒrnərz go əbau<sup>2</sup>t ðə strɪts : ɒr evər ʔi sɪlvər kɒrd bi  
 lu<sup>2</sup>st, ɒr ðə goldn bol bi brɒkn, ɒr ðə pɪtʃər bi brɒkn ət ðə  
 fəu<sup>2</sup>ntn, ɒr ðə mil bi brɒkn ət ðə sɪstərn. ðɛn ʃal ðə dɒst rɪtɒrn  
 tu<sup>2</sup> ðə ɛrþ əz ɪt wɒz, ənd ðə spɪrɪt ʃl rɪtɒrn tu<sup>2</sup> gɒd hu<sup>2</sup> gev ɪt.

4. frəm karlaɪlz esi ɒn bɒrnz.\*

ʔi ɛksəlɛns əv bɒrnz ɪz ɪndɪd əmɒŋ ðə rərɛst, mɛðər ɪn  
 pɒɪtri ɒr prɒz, bt ət ðə sem tɒɪm ɪt ɪz plɛn ənd ɪzɪli rɛkəg-  
 naɪzd : hɪz sɪnsərɪti, hɪz ɪndɪspjətəbl ɛr əv tru<sup>2</sup>þ. hir ɒr no

\* Prepared from the educated speech of the West of Scotland. The degree of advancing of u varies in different speakers, in some it is hardly advanced at all. e is sometimes heard instead of ɛ in words which in standard English have e.

fabju<sup>2</sup>læs woz *or* dʒoiz ; no holo fəntastik sentiməntəlɪtɪz ; no waɪrdrən rɪfaɪnɪŋz, aɪðər ɪn þot *or* flɪŋ : ðə paʃən ðæt ɪz trest bɪfɔr ɒs haz glod ɪn ə lɪvɪŋ hɑrt ; ði ɒpɪnjən hi ʊtəz hæz rɪzn ɪn hɪz ɒn ʊndərstandɪŋ, ənd bɪn ə laɪt tu<sup>2</sup> ɪz ɒn steɪps. hi dɒz nɒt raɪt frəm hɪrse, bət frəm saɪt ənd ɪkspɪrɪəns, ɪt ɪz ðə sɪnz ðt hi əz lɪvd ənd lebəd əmɪdst ðt hi dɪskraɪbz ; ðɔz sɪnz, ru<sup>2</sup>d ənd hɒmbl əz ðe ɑr, həv kɪndld bju<sup>2</sup>tɪfʊ<sup>2</sup>l ɪmoʃənz ɪn hɪz sol, nobl þɔts, ən defɪnət rɪzɒlvz ; ənd hi spɪks fɔrþ mɒt ɪz ɪn hɪm, nɒt frəm ɛnɪ ɔv<sup>2</sup>twɜrd kɒl əv vənɪtɪ *or* ɪntərəst, bɪt bɪkɔz hɪz hɑrt ɪz tu<sup>2</sup> fu<sup>2</sup>l tə bɪ saɪlənt. hi spɪks ɪt wɪþ sɒtʃ melɒdi ənd mɒdju<sup>2</sup>leʃn əz hi kən ; ɪn hɒmli rɒstɪk dʒɪŋɡl ; bɪt ɪt ɪz hɪz ɒn ən dʒenju<sup>2</sup>ɪn. ðɪs ɪz ðə grænd sɪkrət fɔr faɪndɪŋ rɪdərz ənd rɪtenɪŋ ðəm : let hɪm hu<sup>2</sup> wu<sup>2</sup>d mu<sup>2</sup>v ənd kærvɪns ɒðərz, bɪ fɜrst mu<sup>2</sup>vd ənd kənvaɪnst hɪmsɛlf. tu<sup>2</sup> ɛvrɪ poɪt, tu ɛvrɪ raɪtər, wɪ maɪt se : bɪ tru<sup>2</sup>, ɪf ju<sup>2</sup> wu<sup>2</sup>d bɪ bɪlɪvd. let ə mæn bɪt spɪk fɔrþ wɪþ dʒenju<sup>2</sup>ɪn ərənəstnəs ðə þot, ði ɪmoʃən. ði ɒktju<sup>2</sup>əl kændɪʃən əv hɪz ɒn hɑrt ; ənd ɒðər mæn, so stɪrɛndʒli ər wɪ ɒl nɪt təgeðər baɪ ðə taɪ əv sɪmpəɪzɪ, mɒst ənd wɪl ɡɪv hɪd tə hɪm. ɪn kɒltʃər, ɪn ɪkstent əv vju<sup>2</sup>, wɪ me stænd əbʊv ðə spɪkər *or* bɪlo hɪm ; bət ɪn aɪðər kes, hɪz wɜrdz, ɪf ðe ɑr ərənɪst ənd sɪnsɪr, wɪl faɪnd sɒm rɪspɒns wɪþɪn || ɒs ; fər ɪn spɑɪt əv ɒl kəʒu<sup>2</sup>əl vərəɪtɪz ɪn ɔv<sup>2</sup>twɜrd rəŋk, ɔr ɪnwɜrd, əz fɛs ɒnsərz tu<sup>2</sup> fɛs, so dɒz ði hɑrt əv mæn tu<sup>2</sup> mæn.

5. frəm ‘memɒrɪz † ənd pɔtrɛts.’—baɪ ɑr ɛl stɪvənsən.\*

ðə dɪvɪʒən əv resəz ɪz mɔr ʃɑrpli mɑkt wɪþɪn ðə bɔrdərz əv skɒtlənd ɪtsɛlf ðæn bətwin ðə kɒntrɪz.† ɡalowe ənd bɒxən, lɒðɪən ənd lɒxəbər, ɑr lɒɪk fɔrɪn pɑrts ; jɛt ju<sup>2</sup> me tʃu<sup>2</sup>z ə mæn frəm ɛnɪ əv ðəm, ənd. tɛn tə wɒn, hi ʃəl pru<sup>2</sup>v tʃu<sup>2</sup> həv ðə hɛd mɑrk əv ə skɒt. ə sɛntju<sup>2</sup>rɪ ənd ə hæf əɡɒ ðə

|| *Or wɪðɪn.*

† The unstressed *i* is pronounced half-tense.

\* Prepared by W. L. Renwick, Glasgow.

hvilendær wor ə dɪfərənt kɒstjũ<sup>2</sup>m, spok ə dɪfərənt ləŋwɪdʒ, wɜːrʃɪpt ɪn ənʊðər tʃɔːrtʃ, held dɪfərənt mərəlz, ənd ɒbed ə dɪfərənt sɒʃəl kɒnstɪtjuːʃn frəm hɪz felo-kɒntrɪmən ɪðər əv ðə suː<sup>2</sup>p ɔr nɔːp. ɪvən ðə ɛŋɡlɪʃ, † ɪt ɪz rəkɔːrdəd, dɪd nɒt lɒp ðə hvilendær ənd ðə hvilənd kɒstjuːm əz ðe wɜːr loʊd baɪ ðə rəməndær əv ðə skɒtʃ. jət ðə hvilendær felt hɪmself ə skɒt. hɪ wuːd wɪlɪŋlɪ red ɪntʊ<sup>2</sup> ðə skɒtʃ lələndz; bʊt hɪz kɔːrədʒ feld hɪm ət ðə bɔːdər, ənd hɪ rəɡɑːrdəd ɛŋɡlənd † əz ə pɜːrləs ɒnhɒmlɪ lænd. mən ðə blæk wɒtʃ, ɑːftər jɪrʒ əv fɔːrɪn sɜːvɪs rətʊrnd tʊ<sup>2</sup> skɒtlənd, vətərənz lɪpt buːt ənd kɪst ðɪ ɛrɪp ət pɔːt-patrɪk. ðe həd bɪn ɪn ɑɪrlənd, steɪnd əmɒŋ mən əv ðər ɒn res ənd ləŋwɪdʒ, mɜː ðe wɜːr wɛl lɔɪkt ənd trɪtəd wɪp ɑːfɛkʃn; bʊt ɪt wɔːz ðə sɔɪl əv ɡaləwe ðət ðe kɪst ət ðə ɛk-strɪm ɛnd əv ðə hɒstəɪl lələndz, əmɒŋ ə pipl huː dɪd nɒt ʊndərstand ðər spɪtʃ, ənd huː həd hetəd, hærɪd, † ənd hærɪd ðəm sɪnz ðə dɒn əv hɪstərɪ. † lɑːst, ənd pərɦəps mɒst kjuːrɪəs, ðə sʊnz əv tʃɪftənz wɜːr ɒfn ɛdjuːketəd ɒn ðə kɒntɪnənt əv juːrɒp. ðe wɛnt əbrəd spɪkɪŋ ɡælɪk, ðe rətʊrnd spɪkɪŋ nɒt ɛŋɡlɪʃ, † bʊt ðə brəd dæɪləkt əv skɒtlənd. nuː<sup>2</sup>, mɒt aɪdɪə həd e ɪn ðər mʊɪndz mən ðe ðʊs, ɪn ɦot, aɪdɪntɪfaɪd ðəmselvz wɪp ðər ʌnsɛstrəl ɛnəmɪz? † mɒt wɔːz ðə sɛns ɪn mɪtʃ ðe wɜːr skɒtʃ ənd nɒt ɛŋɡlɪʃ, ɔr skɒtʃ ənd nɒt ɑɪrɪʃ? kən ə bɜːr nem bɪ ðʊs ɪnfluːɛnʃl ɒn ðə mʊɪndz ənd ɑːfɛkʃnz əv mən, ənd ə pɒlɪtɪkəl ɑɡrɛɡeɪʃn bləɪnd ðəm tʊ<sup>2</sup> ðə netjũ<sup>2</sup>r əv fæktʃ?

ðə stɔːrɪ əv ðə ɔːstrɪən ɛmpaɪr wuːd sɪm tʊ<sup>2</sup> ʌnsər, nɔː; ðə fər mɔː ɡəlɪŋ bɪznəs əv ɑɪrlənd klɛnʃɔːz ðə nɛɡatɪv frəm nɪrər hɒm. ɪz ɪt kɒmən ɛdjuːkeɪʃn, kɒmən mərəlz, ə kɒmən ləŋwɪdʒ ɔr ə kɒmən feɪ, ðət dʒɔɪn mən ɪntʊ<sup>2</sup> nɛʃnz? ðər wɜːr prækɪkəlɪ nɒn əv ðɪz ɪn ðə kes wɪ ɑː kɒnsɪdərɪŋ.

ðə fækt rəmənz: ɪn spɔɪt əv ðə dɪfərəns əv blʊd ənd ləŋɡwɪdʒ, ðə lələndær fɪlz hɪmself ðə sɛntɪmɛntəl kɒntrɪmən əv ðə hvilendær. mən ðe mɪt əbrəd, ðe fɒl ɔːpən ɪtʃ nðərz

† The unstressed *i* is pronounced half-tense.

‡ Between *e* and *i*.

næks *in* spírít; ivn æt hom ðer *iz* æ kþind æv klániz̃ *intiməsiz̃* *in* ðær tøk.

nør most wi omít ðæ sens æv ðæ netju<sup>2</sup>r æv *hiz* kontrí ænd *hiz* kontríz† *hístori*† *gradju*<sup>2</sup>əlí *groiŋ in* ðæ tʃþoldz mþind frøm stori ænd frøm obzərveʃn. æ skotiz̃ tʃþold hirz mþtʃ æv ʃzþrek, vu<sup>2</sup>tlaiiŋ aíræn skeriz̃,† pítiles brekærz, ænd gret si-lþits; mþtʃ æv heðəri mþu<sup>2</sup>ntænʃ, wþild klánz, ænd hþntəd kþvænántærz. breþs kþm tu<sup>2</sup> him *in* soŋ æv ðæ distánt tʃvivíots ænd ðæ ríŋ æv foreiŋ hu<sup>2</sup>fs. hi gloriíz† *in* *hiz* hardfístəd forfaðærz, æv ðæ aíræn gærðl ænd ðæ handfý<sup>2</sup>l æv mil, hu<sup>2</sup> rod so swíftli ænd lívd so sperli *on* ðær redz. pþværti, il-lþk, enterpraiz̃, ænd kþnstánt rezolju<sup>2</sup>ʃn ær ðæ faivbrz æv ðæ lédzænd æv *hiz* kontríz *hístori*.† ðæ hiroz ænd kipz æv skotlænd hav bin tradzíkəlíz̃ fetəd; ðæ most markíŋ *insídənts in* skotiz̃ *hístori*—flóðæn, deriæn, *or* ðæ fþrti faiv—wær stíl iðær felju<sup>2</sup>rz *or* dæftiz̃; ænd ðæ fól æv wólæs ænd ðæ ræpitəd ræversæz æv ðæ bru<sup>2</sup>s cþmbþin wíþ ðæ veri† smólneš æv ðæ kontrí tæ titʃ ræðær æ mþrəl ðæn æ matiríəl kræitiríon fþr lþif.

6. ði old iŋgliz̃ plez.\*—frøm mækolíz̃ *esi on* draiðæn.

no spiʃæz æv fíkʃn *iz* so dælpitfəl tu<sup>2</sup> æs æz ði old iŋgliz̃ drama. ivn its *ínfiríær* præðøkʃnz pæzes æ tʃfarm nót tæ bæ fau<sup>2</sup>nd *in* eni þðær kþind æv poitri. it *iz* ðæ most lu<sup>2</sup>síd mírær ðæt ivær wæz held op tæ netʃær. ðæ krieʃnz æv ðæ gret dramætízts æv apþenz prædzu<sup>2</sup>s ði æfekt æv magnífəsént skþlptʃærz, kþnsívd bai æ mþitzi imadzþneʃn, políʃt wíþ þi otmæst delíkəsi, æmbþðiŋ aidiæz æv ínefþbl madzþæsti ænd bju<sup>2</sup>ti, bæt kold, pel, ænd ridzíd, wíþ no blu<sup>2</sup>m æn ðæ tʃík, ænd no spekjæleʃn *in* ði aí. *in* ol ðæ drepæræz, ðæ fígzærz, ænd ðæ fesæz, *in* ðæ lþværz ænd ðæ tæirænts, ðæ bakænəlz ænd ðæ

† The unstressed *i* is pronounced half-tense.

\* Prepared by T. R. Allison, Paisley.

fju<sup>2</sup>rəz, ðər əz ðə sem marbl tʃɪlnəs ənd dædnəs. most əv ðə karəktərz əv ðə frenʃ stedʒ rəzəmbəl ðə waksən dʒəntlmən ənd ledəz ɪn ðə wɪndo əv ə pərʃu<sup>2</sup>mər, ru<sup>2</sup>ʒd, kɔːld, ənd bədɪzənd, bət fɪkst ɪn sɒtʃ stɪf atɪʃu<sup>2</sup>dz, ənd sterɪŋ wɪʃ aɪz əksprəsəv əv sɒtʃ ɒtər ʊnminɪʒnəs, ðæt ðe kanət prədʒu<sup>2</sup>s ən ɪlu<sup>2</sup>ʒ(ə)n fər ə sɪŋɡl momənt. ɪn ði ɪŋɡlɪʃ plez əlon ɪz tə be faʊ<sup>2</sup>nd ðə wɔːmʃ, ðə melonəs, ənd ðə rɪəlɪzɪ əv pentɪŋ. wɪ no ðə mʊɪndz əv ðə mən ənd wɪmən, əz wɪ no ðə fesəz əv ðə mən ənd wɪmən əv vændɪk.

## 7. Psalm c.\*

ɔl pipl ðæt ən ɡrʊp du dwel,  
sɪŋ tʊ ðə lɔːd wɪʃ tʃɪrfʊl vɔɪs,  
hɪm sɜːv wɪʃ mərəʃ, hɪz prez fɔːptel  
kɒm dʒi bɪfɔː hɪm ənd rɪdʒvɔɪs.

no ðæt ðə lɔːd ɪz ɡɒd ɪndɪd,  
wɪʃaʊt aʊr ed hɪ dɪd ɒs mek,  
wɪ ɔːr hɪz flɒk, hɪ dɒʃ ɒs fɪd  
ənd fər hɪz ʃɪp hɪ dɒʃ ɒs tek.

o ɛntər ðen hɪz ɡets wɪʃ prez,  
əprɒtʃ wɪʃ dʒoɪ hɪz kɔːts ɒntu,  
prez lɒd ənd blɛs hɪs nem ɔlwez  
fər ɪt ɪz sɪmlɪ so tʊ du.

fər maɪ ðə lɔːd aʊr ɡɒd ɪz ɡud  
hɪz mɜːsɪ ɪz fər ɛvər ʃʊr  
hɪz truʃ ət ɔl taɪmz fərmlɪ stud  
ənd ʃal frəm edʒ tu edʒ ɪndʒʊr,

\* This and the following are prepared by Mr. Grant, Lecturer on Phonetics in Aberdeen, and represent the educated speech of that district. The u-sounds are only advanced very slightly if at all.

## 8. Shakespeare.

þøərz əbaɪd aʊr kwɛstjən, ðau ɔrt fri  
 wi ask ənd ask. ðau smailəst ənd ɔrt stɪl,  
 autəpij nəlɪdʒ. fɔr ðə lɔftɪəst hɪl  
 hu tʊ ðə stɔrz ɒnkraʊnz hɪz madʒəstɪ  
 plantɪj hɪz stɛdfəst fʊtstɛps ɪn ðə si,  
 mekɪj ðə həvn əv həvnz hɪz dwelɪj-ples,  
 spɛrz bət ðə klaʊdi bɔrdə əv hɪz bes  
 tʊ ðə fəɪld sɛrtʃɪj əv mɔrtəlɪti,  
 ən ðau hu dɪdst ðə stɔrz ənd sɒnbɪmz nɔ,  
 self skuld, self-skand, self ɒnərd, self sɪkjʊr.  
 dɪdst tɹɛd ən ɛrþ ɒngɛst at—bətər sɔ.  
 ɔl pɛnz ði ɪmɔrtəl spɪrɪt mɔst ɪndjʊr,  
 ɔl wɪknəs mɪtʃ ɪmpɛrz, ɔl grɪfs mɪtʃ baʊ  
 faɪnd ðər sɔl spɪtʃ ɪn ðat vɪktɔrɪəs braʊ.  
 mʌpju ɔrnəld.

*B. English.*

## 9. ə sɹnət.—baɪ sæmjʊəl dænʃəl.

kɛə-tʃaɪmə sliɪp! sɒn əv ðə seɪbl naɪt!  
 bʌðə tə dəp! ɪn saɪlənt daɪknəs, baɪn!  
 ɪlɪɪv maɪ æŋgwɪʃ, ənd ɪstə ðə laɪt!  
 wɪð daɪk fəgetɪj əv maɪ kɛəz, ɪtəɪn!  
 ənd lɛt ðə dɛi bi taɪm ɪnəf tə mɔɪn  
 ðə ʃɪpɹɛk əv maɪ ɪlədvɛntʃəd juɪþ!  
 lɛt weɪkɪj aɪz sɛfaɪs tə weɪl ðɛə skɔɪn,  
 wɪðəʊt ðə tɔɪmɛnt əv ðə naɪts ɒntɹɪjþ!  
 sɪɪs, dɹɪɪmz! ði ɪmɛpɔdʒɪ əv aɪ dɛi-dɪzəɪəz  
 tə mɔdl fɔɪþ ðə pæʃənz əv ðə mɔɹɔu!



nevə let raiziz̃ sɒn əpɪv ju laiz̃ !  
 tu æd mo: grɪf tu ægɪvɛɪt maɪ sɹɪou.  
 stɪl let mi sliip ! ɪmbæisiz̃ klauɪz̃ ɪn veɪn ;  
 ən(d) nevə weɪk tə fiɪl ðə deɪz̃ dɪsdeɪn.

10. oud tə dju:ti.—baɪ wɪljəm wʌɪdzwəp.

stæɪn dɔɪtəɪ əv ðə voɪs əv gɔd !  
 ou dju:ti ! ɪf ðæt neɪm ðəu lɒv  
 hu: aɪt ə laɪt tə gaɪd, ə wɒd  
 tə tʃek ði ʌɪz̃ ɛnd ɪpɪv ;  
 ðəu hu: aɪt vɪktəɪ ɛnd lo:  
 mən emti teɪəz̃ ɒvəwɔɪ ;  
 frəm veɪn temptɛɪʃənz dɒst set fiɪl ;  
 ɛnd kʌɪmst ðə wɪəɪ stɹaɪf əv frɛɪl hju:mænɪti !

ðeə ɑ: hu: aɪsk nɒt ɪf ðaɪn aɪ  
 bi ʒn ðəm ; hu:, ɪn lɒv ɛnd trʌɪp,  
 mæə nou mɪsgɪvɪŋ ɪz, ɪlɹaɪ  
 əpɒn ðə dʒɪnɹəl sɛns əv juɪp :  
 glæd harts ! wɪðəut ɪpɹɔʊtʃ ɔ: blɒt ;  
 hu: du: ðaɪ wʌɪk, ɛnd nou ɪt nɒt :  
 ou ! ɪf þɹu: kɒnfɪdəns mɪspleɪst  
 ðeɪ feɪl, ðaɪ seɪvɪŋ ɑɪmz, dɪəd paʊə ! əraʊnd ðəm kʌɪst.

stæɪn lo:ɡɪvə. jɛt ðəu dɒst wæə  
 ðə gɔdhedz moust bɪnɪɡnənt ɡɹeɪs ;  
 nɔ: nou wɪ: ɛnɪþɪŋ sou fɛə  
 æz ɪz ðə smaɪl əpɒn ðaɪ feɪs ;  
 flauəz̃ laɪf bɪfɔ: ði: ʒn ðeə bedz,  
 ɛnd frɛɪɡrəns ɪn ðaɪ futɪŋ tɹɛdz ;  
 ðəu dɒst pɹɪsaɪv ðə stɔɪz̃ frəm wɪŋ ;  
 ɛnd ðə moust ɛɪnʃənt hevənz, þɹu: ði: ɑ: frɛʃ ɛnd stɹɪŋ.

11. oud *tu* ɔtəm.—baɪ dʒɪn kiɪts.

si:zn əv mɪsts ɐnd melou fɹu:tfʊlnəs,  
 klous bu:zm-frænd əv ðə mətʃu:ɹɪŋ sɒn;  
 kənspaɪ:ɹɪŋ wɪð hɪm hɔu tə loud ɐnd bles  
 wɪð fɹuɪt ðə vaɪnz ðət raʊnd ðə þætʃ-ɪlvz ɹɒn;  
 tə bend wɪð æpəlz ðə mɔst kɔtɪdʒ-tu:z  
 ɐnd fɪl ɔɪl fɹuɪt wɪð raɪpnəs tu ðə kɔɪ;  
 tə swel ðə gu:əd, ɐnd plɒmp ðə heɪzl ʃelz  
 wɪð ə swi:t kɑɪnəl; tə set bɒdɪŋ mɔɪ,  
 ɐnd stɪl mɔɪ, leɪtə fləʊəz fɹ ðə bi:z  
 ɒntɪl ðeɪ þɪŋk wɔɪm deɪz wɪl nevə sɪs,  
 fɹ sɒmə hæz ɔɪ-baɪnd ðeə klæmɪ selz.

huɪ hæp nɒt sɪn ðɪ: ɔft əmɪd ðaɪ stɔɪ?  
 sɒmtaɪmz huevə sɪks əbrɔɪd meɪ faɪnd  
 ðɪ: sɪtɪŋ keələs ɹn ə grænəri flɔɪ,  
 ðaɪ heə sɔft-lɪftɪd baɪ ðə wɪnɔu:ɹɪŋ waɪnd;  
 ɔɪ ɹn ə hɔɪf-ɹɪpt fɹɔu sʌnd əsli:p,  
 draʊzd wɪð ðə fju:m əv pɹpɪz, maɪl ðaɪ hʌk  
 spɛəz ðə nekst swɔɪþ ɐnd ɔɪl ɪts twaɪnɪd fləʊəz:  
 ɐnd sɒmtaɪmz laɪk ə gli:nə ðəu dɒst ki:p  
 stedi ðaɪ leɪdən hed əkɹs ə brʌk;  
 ɔɪ baɪ ə saɪdə-pɹɛs, wɪð peɪʃənt lʌk  
 ðəu wɒtʃəst ðə laɪst uɪzɪŋz, əʊəz baɪ əʊəz.

mɛəɪ aɪ ðə sɹŋz əv spɹɪŋ? aɪ, mɛəɪ aɪ ðeɪ?  
 þɪŋk nɒt əv ðem, ðəu hæst ðaɪ mju:zɪk -tuɪ,—  
 maɪl bɔɪnd kləʊdz blu:m ðə sɔft daɪɹɪŋ deɪ,  
 ɐnd tɒtʃ-ðə stɒbəl-pleɪnz wɪð raʊzi hjuɪ;  
 ðen ɪn ə weɪlfʊl kwaɪə ðə smɔɪl næts mɔɪn  
 əmɔŋ ðə ɹɪvə sələʊz, bɔɪn əɪft  
 ɔɪ sɪŋkɪŋ æz ðə laɪt waɪnd lɪvz ɔɪ daɪz;  
 ɐnd fʊl-graʊn læmz laʊd bli:t frəm hɪli bɔɪn;  
 hedʒ-kɹɪkɪts sɪŋ; ɐnd naʊ wɪð tɪəbəl sɔft  
 ðə rɛd-brɛst mɪsəlz frəm ə gɑ:dn-kɹɪft;  
 ɐnd gæðɹɪŋ swələʊz twɪtə ɪn ðə skaɪz.

## 12. Ðə þɪsl.—baɪ tenɪsən.

səmə ɪz kʌmɪŋ, səmə ɪz kʌmɪŋ  
aɪ nou ɪt, aɪ nou ɪt, aɪ nou ɪt,  
laɪt əgeɪn, liɪf əgeɪn, laɪf əgeɪn, lʌv əgeɪn,  
jes maɪ wɔːld lɪtl pʊɪt.

sɪŋ ðə njuː jɪə ɪn ʌndə ðə bluː  
lɑːst jɪə ju sæŋ ɪt əz glædlɪ.  
njuː, njuː, njuː, njuː! ɪz ɪt ðen sou njuː  
ðæt ju ʃʊd kærəl so mædlɪ?

lʌv əgeɪn, sɪŋ əgeɪn, nest əgeɪn, jʊŋ əgeɪn,  
nevə ə pɹɒfɪt sou kɹeɪzɪ,  
ænd haːdli ə deɪzɪ əz jət lɪtl fiənd,  
sɪt, ðə ɪz haːdli ə deɪzɪ.

hɪə əgeɪn, hɪə, hɪə, hɪə, hæpɪ jɪə!  
ou wɔːbl, ʌntʃɪdn, ʌnbɪdn!  
səmər ɪz kʌmɪŋ, ɪz kʌmɪŋ, maɪ dɪə  
ænd ɔːl ðə wɪntəz ɑː hɪdn.

## 13. ən ðə prɔːz stɑːl əv pʊɪts.—baɪ wɪljəm hæzlət.

ɪt əz ɔːlweɪz əpɪəd tə miː ðæt ðə moust pɹɪfɪkt prɔːz stɑːl,  
ðə moust pʊəfʊl, ðə moust dæzɪŋ, ðə moust deəɪŋ, ðæt  
mɪtʃ went ðə nɪəɹəst tə ðə vaɪdʒ əv pʊɪts, ænd jət nevə  
fel ʌvə, wəz baɪks. ɪt hæz ðə sɪlɪdɪtɪ ænd spɹʌŋklɪŋ ɪfekt  
əv ðə daɪəmændː ɔːl ʌðə faɪn ɹaɪtɪŋ ɪz laɪk fiənʃ peɪst ɔː  
baɪstəl-stounz ɪn ðə kəmpæɪzn. baɪks stɑːl ɪz ɛəɪ, flɑɪtɪ,  
ədventʃəɹəs, bʊt ɪt nevə luɪzɪz saɪt əv ðə sɒbdʒɪkt; neɪ, ɪz  
ɔːlweɪz ɪn kəntækt wɪð, ænd dɪaɪvz ɪts ɪnkɹɪst ɔː vɛɪɪŋ  
ɪmpʊls frəm ɪt. ɪt meɪ bi sed tə puːs jɔɪnɪŋ gʊlfs ‘ən ðɪ  
ʌnstedfəst futɪŋ əv ə spɪə’; stɪl ɪt hæz ən æktʃuəl æstɪŋ-  
pleɪs ænd tæŋgəbl səpəɪt ʌndə ɪt—ɪt ɪz nʌt səspondɪd ən  
nɒʃɪŋ. ɪt dɪfəz frəm pʊɪts, æz aɪ kənsɪv, laɪk ðə ʃamwɔː

fræm ði i:gl, it klaɪmz tu ən ɔ:lmoust i:kwəl haɪt, tɒtʃɪz  
 əpən ə klaʊd, ɒvəluks ə pɹesɪpɪs, ɪz pɪktʃəresk, səblaɪm—  
 bɒt, ɔ:l ðə maɪl, ɪnstəd əv sɔ:ɪnɪŋ ɟu ði ɛə, it stændz əpən  
 ə ɹki klɪf, klæmbəz ɒp baɪ əbɹəpt ənd ɪntɹɪkɪt weɪz, ənd  
 bɹaʊnzɪz ɹn ðə ɹpfəst bɹɪk, ɔ: kɹɹps ðə tendə flauə. ðə pɹɪnsəpl  
 mɪʃ gaɪdz hɪz pen ɪz tɹaʊtʃ, nɒt bɟu:ti—nɒt plezə, bɒt paʊə.

lɔ:d baɪrənz pɹaʊz ɪz bæd; ðæt ɪz tə sei, hevi, lei'bəd ənd  
 kɔ:ɪs: hi tɹaɪz tə nɹk sɒmwɒn daʊn wɪð ðə bɒt-end əv evɹɪ  
 laɪn, mɪʃ dɪfɪts hɪz ɔbdʒɪkt—ənd ðə staɪl əv ði ɔ:ləɹ əv  
 weɪvəli (ɪf hi kɒmz fəli ɪntu ðɪs dɪskɒʃən) æz mɪə staɪl ɪz  
 vɪlənəs. ɪt ɪz pɹɪti pleɪn hi ɪz ə pouɪt; fə ðə saʊnd əv neɪmz  
 ɹɒnz məkæni'kəli ɪn hɪz iəz, ənd hi ɹɪŋz ðə tʃeɪndʒɪz ɒnkɹɹsəli  
 ɹn ðə seɪm waɪdz ɪn ə sentəns, laɪk ðə seɪm ɹaɪmz ɪn ə  
 kɒplət.

nɒt tə spɪn ɹaʊt ðɪs dɪskɒʃən tu mɒtʃ, aɪ wʊd kənklʊd  
 baɪ əbsaɪvɪŋ, ðæt sɒm əv ði ould ɪŋɡlɪʃ pɹaʊz-ɹaɪtəz (hu wə  
 nɒt pouɪts) ɔ: ðə best, ənd, ət ðə seɪm taɪm, ðə moust  
 pouɪtɪkl ɪn ðə feɪvərəbl sens. əmɒŋ ðɪz wi mɹi ækn sɒm  
 əv ði ould dɪvaɪnz, ən dʒeɹəmi teɪlə ət ðə hed əv ðəm. ðeə  
 ɪz ə flɒʃ laɪk ðə dɔ:n ɒvə hɪz ɹaɪtɪŋz, ðə swɪftnəs əv ðə ɹaʊz,  
 ðə fɹeʃnəs əv ðə mɔ:nɪŋ dʒuɪ, ðeə ɪz ə sɹftnəs ɪn hɪz staɪl,  
 pɹəsɪdɪŋ frəm ðə tendənəs əv hɪz haɪt: bət hɪz hed ɪz flɹɪm,  
 ənd hɪz hænd ɪz fɹiɪ. hɪz mətɹiəlz ɔ: əz faɪnlɪ ɹɔ:t ɒp əz  
 ðeɪ ɔ: ɹaɪdʒɪnəl ənd ətɹæktɪf ɪn ðəmselvz. mɪltənz pɹaʊz-  
 staɪl seɪvəz tu mɒtʃ əv pouɪtɹi, ənd, əz aɪ əv ɔ:lɹedi hɪntɪd,  
 əv ən ɪmɪteɪʃn əy ðə lætɪn. dɹaɪdnz ɪz paɪfɪktli ɒneksepʃnəl,  
 ənd ə mɒdəl, ɪn sɪmplɪsɪti, stɹeŋθ ənd paɪspɪkɟuɪtɹi, fə ðə  
 sɒbdʒɪkts hi taɪtɪd ɹv.

#### 14. fræm 'ði ould kɟuɹɪsɪti ʃp.'

'ðɪs ɪz ðə pleɪs,' hi sed, pɔ:ɪnɪŋ ət ə dɔ: tə put nel daʊn  
 ən teɪk hɹ hænd, 'dɒnt bi əfɹeɪd, ðeəz noubədi hɪə wɪl  
 haɪm ju.'

it midid ə stɪŋ kənʃɪdəns ɪn ðɪs əʃʊərəns tu ɪndʊɪs ðəm  
 tu entə, ənd mæt ðeɪ sɔː ɪnsaɪd dɪd nɒt dɪmɪnɪʃ ðeə æpəʊhensɪn  
 ənd əldəm. ɪn ə laʊdʒ ənd lɒʃtɪ bɪldɪŋ, səpəɪtɪd baɪ pɪləz  
 əv aɪən, wɪð grɛɪt blæk æpətʃəz ɪn ðɪ ɒpə wɔɪlz, ɒpən tə  
 ðɪ ɪkstaɪnl ɛə; ɛkəʊzɪŋ tə ðə ɹaɪf wɪð ðə bɪltɪŋ əv hæməz  
 ənd ɹaɪ əv faɪnəsɪz, mɪŋgəld wɪð ðə hɪsɪŋ əv æd-hɒt metəl  
 pləʊndʒd ɪn wɔɪtə, ənd ə hɒndrəd stɛɪndʒ ɒnəɪplɪ nɔɪzɪz  
 nevə haɪd əlsweə; ɪn ðɪs glʊmɪ pleɪs, mʊvɪŋ laɪk dɪːmənʒ  
 əmɒŋ ðə fleɪm ənd smouk, dɪmli ənd fɪtʃəli sɪn, flʊst ən  
 tɔɪmentɪd baɪ ðə bʌnɪŋ faɪəz, ənd wɪldɪŋ grɛt wepənʒ, ə  
 fɔɪltɪ blou frəm enɪ wɒn əv mɪʃ mʊst əv kʌpʃt sʊm waɪkmənʒ  
 skul, ə nʊmbə əv mɛn leɪbəd laɪk dʒaɪənts; ɒðəz ɹɪpəʊsɪŋ  
 əpən hɪps əv koul ɔɪ æʃɪz, wɪð ðeə feɪsɪz taɪnd tə ðə blæk vɔɪlt  
 əbʊv, slept ə ɹestɪd frəm ðeə tɔɪl, ɒðəz əgeɪn, ɒpənɪŋ ðə  
 maɪt-hɒt faɪnɪs-dɔɪz, kɔɪst fjuːtəl ən ðə fleɪmz, mɪʃ keɪm  
 ɹəʃɪŋ ənd ɹaɪɪŋ fɔɪt tə mɪt ɪt, ənd lɪkt ɪt ɒp laɪk əɪl.  
 ɒðəz dʌɪ fɔɪt, wɪð klæʃɪŋ nɔɪz, əpən ðə grəʊnd, grɛɪt ʃɪts  
 əv gləʊzɪŋ stɪl, ɪmɪtɪŋ ən ɪnsəpəɪtəbl hɪt, ənd ə dɒl dɪp  
 laɪt laɪk ðæt mɪʃ redənʒ ɪn ðɪ aɪz əv səvɪdʒ bɪsts. þʌɪ  
 ðɪz bɪwɪldɪŋ saɪts ənd dɛfnɪŋ səʊndz, ðeə kəndʊktə led  
 ðəm tu meə, ɪn ə dɔɪk pɔɪʃn əv ðə bɪldɪŋ, wɒn faɪnɪs baɪnt  
 baɪ naɪt ən ðeɪ – sɔʊ, ət lɪst, ðeɪ grədəd frəm ðə mɒʊʃən  
 əv ɪz lɪps, fə əz jət ðeɪ kʌd ɒʊnli sɪ hɪm spɪk: nɒt hɪə  
 hɪm. ðə mæn huː hæd bɪn wɔɪtɪŋ ðɪs faɪə, ənd huɪz tɔʊsk  
 wəz endɪd fə ðə prɛzənt, glædli wɪðdʌɪ, ənd leɪt ðəm wɪð  
 ðeə frænd, huː, spɹædɪŋ nɛlz lɪt klouk əpən ə hɪp əv æʃɪz,  
 ənd ʃəʊzɪŋ haɪ meə ʃɪ kʌd hæp haɪ ɔʊtə kləʊdʒ tə dɹaɪ, saɪnd  
 tə haɪ ənd ðɪ ɔʊld mæn tə laɪ dʌʊn ənd slɪp. fə ɪmsɛlf,  
 hɪ tʊk hɪz stɛɪʃn ən ə ɹægɪd mæt bɪfə ðə faɪnɪs-dɔɪ, ənd  
 ɹestɪŋ hɪz tʃɪn əpən hɪz hændz, wɔɪst ðə fleɪm əz ɪt ʃən þʌɪ  
 ðɪ aɪən tʃɪŋks. ən ðə maɪt æʃɪz əz ðeɪ fɛl ɪntu ðeə brʌɪt, hɒt  
 grɛɪv bɪləʊ.

## 15. fiam 'beiknz esi 'əv gaidnz.'

gəɔ ɔɪlmɑɪti faɪst plɑɪntɪd ə gɑɪdn, ʌnd ɪndiɪd ɪt ɪz ðə  
pjuːrɪst əv hjuːmən plezəz. ɪt ɪz ðə grɛɪtɪst ɪɪfɪsmənt tə  
ðə spiːrɪts əv mæn; wɪðəʊt mɪtʃ, bɪldɪŋz ʌnd pæləsɪz aː bɪ  
grɔːs hændɪ-waɪks. . . . aɪ du hould ɪt, ɪn ðə rɔɪjəl ɔɪdɪərɪŋ  
əv gɑɪdnz, ðɛə ɔɪt tə bɪ gɑɪdnz fər ɔɪl mənɪʃ ɪn ðə jɪə, ɪn  
mɪtʃ sevrəlɪ ʃɪŋz əv bjuːtɪ meɪ bɪ ðen ɪn siːzn, . . . ʌnd  
bɪkɔːz ðə brɛʃ əv fləʊəz ɪz fər swɪtəɪ ɪn ði ɛə (mɛə ɪt kɒmz  
ən(d) gouz, laɪk ðə wɑːblɪŋ əv mjuːzɪk) ðn ɪn ðə hænd,  
ðɛəfɔː nɒʃɪŋ ɪz mɔː fɪt fə ðæt dɪləɪt, ðn tə nou mət bɪ ðə  
fləʊəz, ʌnd plɑɪnts, ðt du best pɑfjuːm ði ɛə. . . . fə  
gɑɪdnz (spɪɪkɪŋ əv ðouz mɪtʃ aɪ ɪndiɪd pɑɪns-laɪk, əz wi əv  
dɒn əv bɪldɪŋz) ðə kɒntents ɔɪt nɒt wɛl tə bɪ ʊndə ʃɑɪtɪ eɪkəz  
əv grəʊnd, ʌnd tə bɪ dɪvɑɪdɪd ɪntu ʃuː pɑɪts: ə grɪn ɪn  
ði ɛntɪəns, ə hiːʃ ɔ deɪt ɪn ðə gouɪŋ fɔːʃ, ʌnd ðə meɪn  
gɑɪdn ɪn ðə mɪdst, bɪsaɪdz ælɪz, ʌn bəʊp saɪdz.

ðə grɪn hæʃ tuː plezəz; ðə wɒn, bɪkɔːz nɒʃɪŋ ɪz mɔː plezənt  
tə ði aɪ ðn grɪn grɑːs keɪpt faɪnli ʃɔɪn; ði ɒðə, bɪkɔːz ɪt wɪl  
gɪv ju ə fɛə ælɪ ɪn ðə mɪdst baɪ mɪtʃ ju meɪ gou ɪn fʊnt  
əpən ə steɪtlɪ hedʒ, mɪtʃ ɪz tu ɪnklouz ðə gɑɪdn. bʊt bɪkɔːz  
ði ælɪ wɪl bɪ lɔŋ, ʌnd, ɪn grɛɪt hiːt əv ðə jɪə ɔ deɪ, ju ɔɪt  
nɒt tu baɪ ðə ʃeɪd ɪn ðə gɑɪdn, baɪ gouɪŋ ɪn ðə sɒn ʃuː ðə  
grɪn, ðɛəfɔː ju aɪ, əv ɪðə saɪd ðə grɪn, tə plɑɪnt ə kɒvə ælɪ,  
əpən kɑɪpəntəz wɑɪk, əbʊt twelv fʊt ɪn haɪt, baɪ mɪtʃ ju  
meɪ gou ɪn ʃeɪd, ɪntu ðə gɑɪdn.













Ed